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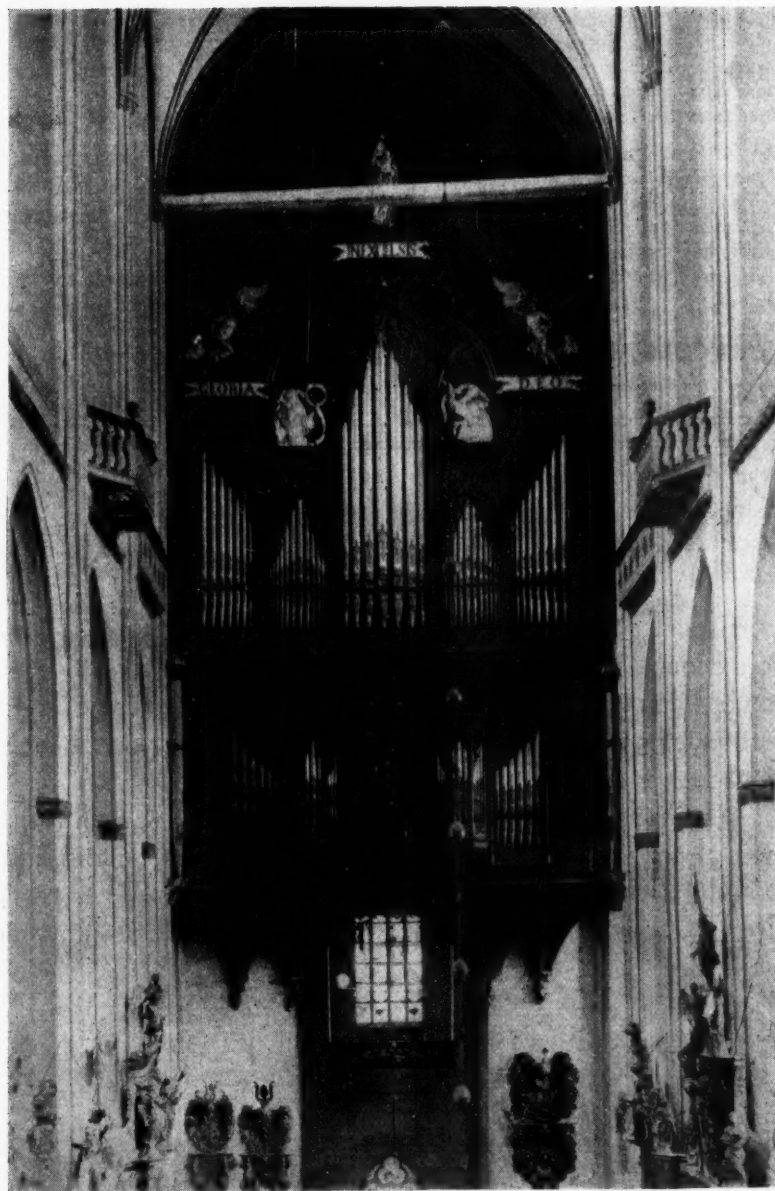
NOV 3 - 1934

DETROIT

The AMERICAN ORGANIST

Title Reg. U. S. Pat. Off.

Indexed



NOVEMBER 1934
Vol. 17 - No. 11

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What the Advertisement does for the Reader

1. *It tells him what to buy for his own profit*—and what a man buys is of utmost importance to his health, happiness, and prosperity. In the final analysis (unless we acquire things by gratuity) our whole future is determined by what we buy. The man who buys little, contributes little to his fellow men, to his family, to himself; the man who buys much, contributes much, gains much for himself, contributes much to the welfare of others. It's the buyer who makes the world a finer place to live in.
2. *It tells him from whom to buy*—and so long as there remains a difference between an honest man and a dishonest, an efficient man and a bungler, an experienced man and a novice, an artist and an imitator, *what we buy* has little more significance than *from whom* we buy it. When you buy an organ you want to be sure its builder will still be at your service a decade, two decades later. Especially through lean years is the advertising page valuable to the individual reader; even hack-workers can put up a front in boom years—it takes the lean years to put him again into the background.
3. And if the publication follows a clean policy of cutting the 'blah' and devoting its text pages to the welfare of all persons equally, the continued use of its advertising pages by any man or firm *reflects creditably on the character of the advertiser* and indicates a man or firm that knows the meaning of fair-play. The purchaser who finds himself spending money on a product that does not include fair-play in its make-up is doomed to disappointments sooner or later.
4. The fly-by-night product can indulge in splurges, but only a product of sterling value can continue the use of legitimate advertising media over a period of continuous years.
5. And in THE AMERICAN ORGANIST, the advertisement is quite likely to be interesting, important, and exact information of value to any organist who takes pride in the quality and quantity of important information at his command.

*The Strength of a Publication is its
Honesty and Independence*

THE AMERICAN ORGANIST

New York

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

J. Christopher MARKS: "*I will give thanks*," 7p. c. e. (t., 15c). By one of our most melodious anthem-writers, who says: "I wrote it really for my own amusement, and it is, as you will notice, very different in style to many other anthems." It was published in time for Dr. Marks to give it with a solo quartet unaccompanied last summer while he was, as usual, acting as organist of the Church of the Heavenly Rest, New York City, where he is organist emeritus. It is a spirited piece of vocal thanksgiving, founded on melodious themes, handled quite thematically instead of harmonically as in some of his other most successful anthems. Any choir will be able to do it creditably, and enjoy doing it.

Healy WILLAN: "*Behold the tabernacle of God*," 4p. cu. md. Carl Fischer Inc., 15c. Here is music for only the best of church services and the best of choirs, where congregations have been educated to accept the forced harmonies of present-day writers without wondering what it's all about. Those who do not know who Dr. Willan is, should let this alone for they are not sufficiently advanced in the music world to know how to interpret such an anthem; all others can order it at once and without pre-examination, for it is fully up to Willan standards.



"Twelve Folk Hymns"

Edited by JOHN POWELL

23p. J. Fischer & Bro., 35c. Here's a chance to gain a bit of an educational advantage at a cost of but 35c. In his five-page introduction Mr. Powell tells of the old shape-note hymnals of the south, the religious camp-meetings in which they were sung, the faux-bourdon style that "always" prevailed in these "white spirituals," the "fascinating use of the ancient modes, for 300 years virtually forgotten in art-music," etc. etc., and then gives the individual history of each of the twelve hymns selected and presented in this collection. Five of the ancient modes are used for these twelve numbers; they have all the appearance of being four-part hymns, with texts perfectly suitable for the ordinary service without any of the exaggeration of the Negro spiritual in either text or music. We all agree that the hymn can be effectively used in many church services for choir presentation alone; in this collection we have twelve such numbers, easy to prepare, that are genuine church music, adapted to almost any type of service and to any type of congregation. They are not entertaining, not concert materials; they are spiritual presentations, whose historical interest is purely accidental. The alert organist is advised to invest his own 35c in a copy of this collection for his own benefit even if he does not believe the music can be suitable to his services.



Pieces for Two Pianos

Edited by ALBERT E. WIER

10 x 13, 446 pages, two books, Harcourt Brace & Co., \$7.50 for the two, paper-bound. There is a difference between the old-style piano duet and these two volumes of music for two pianos; the former can be played by two performers on one instrument, and the result is more notes but not much increase in sonority or musical beauty; the music of these volumes can not be played on one piano, two are essential; the sonority and beauty are

vastly increased. This collection is not so much primo and secundo, but rather two piano solos played simultaneously. There is a vast gain in flexibility. For example, here is an arrangement of Bach's Toccata and Fugue in D-minor, the Dorian, that is a marvelously interesting piece of work, and what an advantage it would be to study this wellknown work, preparatory to organ presentation, by learning it thoroughly in this edition with the aid of a friend at a second piano. It is distinctly not an old-style piano duet, but a new conception of two-piano music. Two-piano music is growing in popularity; first we had but one team on the radio, now there are several; a close study of the work of these expert pianists reveals an unusual development.

The books contain 48 compositions, each player being given 223 pages of music in his separate book; biographical and other interesting data preface each composition; the books are indexed both by composer and by title, and there are twelve suggested programs—"each program consists of a major classic composition, a group of three smaller numbers, a major modern work, and an appropriate encore," which makes an exceedingly valuable feature. Somebody back of these books has been applying original thought to the modern problem of piano repertoire. To our way of thinking, a team of pianists (or two organists turned pianists temporarily) could make a hit with some of these twelve programs. Mr. Wier reports: "I understand a great many organists are utilizing the two-piano books for organ and piano; how, I can't quite imagine." From the special treatment each part has been given, for example the Bach Toccata and Fugue, we can see how it could be done most effectively.

Among the favorite compositions thus treated are Bach's Toccata as mentioned, and the Aria for the G-string; two Beethoven numbers, including the Moonlight Adagio; three Brahms, including five waltzes; three Chopin; Debussy's Afternoon of a Faun; Franck's Finale from the violin Sonata in A; and such popular things as Saint-Saens' Swan, Rachmaninoff's Csm Prelude, Mendelssohn's Rondo Capriccioso. For the tired music teacher who wants something new to rekindle his own or his pupil's interests, this work is ideal; no padding, all genuine music.

Christmas Music

BACH, ed. Dr. Dickinson: "*Glory to God in the Highest*," 5p. c. d. (Gray, 15c). "Originally in Bach's 'Magnificat,' it was omitted later in order to admit of the singing of the 'Magnificat' on other festival occasions beside Christmas." Only the best choruses should undertake such music as this. The chief value of a reper-

The first aim in every review is to be honest and fair, and the second aim is to serve the class of organist for whom each particular piece was obviously written. In reviewing a difficult sonata the obvious reader is the mature musician, who has a great technic—and emphatic tastes—of his own; in reviewing a simple melody piece or a tuneful anthem, the obvious reader is the beginner or the amateur, and he most likely has a volunteer choir. In each case the reviewer endeavors to deal faithfully with the organist most concerned. The following obvious abbreviations are used:

c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation if they open accounts, so far as possible, with the publishers whose advertising announcements regularly appear in these pages.

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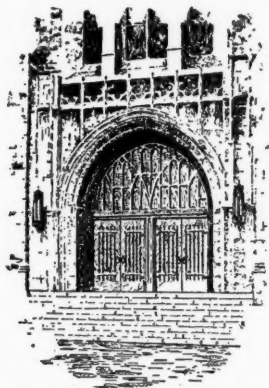
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NEW YORK, N. Y.

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CARL WEINRICH, F. A. G. O.
Head of Organ Department

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toire of Bach for the choir is that it won't wear out on close acquaintance.

L. CAMILIERI: "*A Ballad of Christmas Eve*," 11p. c. s. me. (Gray, 15c). In A-minor, 6-8 rhythm, soprano-solo passages answered by chorus; a rather attractive anthem for morning or evening service.

B. HELDER, ar. Alfred Whitehead: "*The Jesus-Child my joy shall be*," 3p. cqu. e. (Schmidt, 10c). A carol of the chorale type, quaint flavor, quite attractive, easy to do with fine artistic effect.

SLOVAK, ar. C. F. Mueller: "*Mary's Lullaby*," 5p. cu. 8-p. me. (Ditson, 15c). Opens with 4-part men's chorus humming, followed by 4-part women's chorus also humming, and then we get a "luh, luh, luh" passage, and finally a soprano solo against the humming chorus. A lovely number for any Christmas program.



"The Blessed Birth"

Cantata by F. LESLIE CALVER

64p. c. t. b. e. (Concordia, \$1.00). A tuneful cantata for volunteer choirs, everything made easy, and attractive for both choir and congregation; no dull spots, each number is melodious. Such compositions are not intended for our master organists with their trained choirs, but for the vast majority of volunteer organizations where music must be simple and obvious or it won't be done well. Any such choir in search of a new Christmas cantata will be safe in trying this.

"Christmas Morn"

Cantata by CUTHBERT HARRIS

55p. c. solos. e. (Schmidt, \$1.00). Here is another tuneful and easy composition that ideally meets the needs of the average volunteer chorus. They will like to sing it and the congregation will enjoy hearing it; it will be music to their ears, not technic. It is varied in mood and style; the simple device of a melodious duet in thirds and sixths is found here in an appealing example; solos are tuneful, choruses bright and musical. No difficulties in the way. Any volunteer chorus looking for a Christmas cantata that will make the choir and congregation alike happy should select this one.

"We Beheld His Glory"

Cantata by JOSEPH W. CLOKEY

103p. c. md. (J. Fischer & Bro., \$1.25). With two Christmas cantatas for volunteer choirs reviewed herewith it seems best to present one for advanced choruses and professionals, and nothing better can be found than this work, produced three seasons ago, by a composer who is one of America's best hopes. Any choir, volunteer or paid, under the direction of an organist thoroughly competent in his choir work, will find no difficulties in the way here, though the work is not at all easy, and there are many pages for double-choir. But the work has vision, which a tuneful composition cannot have, and it has that brand of musicianship that makes a musician glad to work in the church service. There are some lovely passages, some thrilling ones, some dramatic, some moody. It is a real composition, something a creditable workman finds satisfaction in working on. And of course it has a genuine organ accompaniment, not a make-shift. What excuse has any composer or publisher for producing church choral works of real merit if an organ accompaniment is not supplied in place of the make-shift piano-part? Any musician who wants his music to say something should use this as his current Christmas offering. It would be difficult to praise it too highly. Music of this kind predicts that hoped-for new day in our world of the church.

ORGAN MUSIC

Real Christmas organ music needs more than a 6-8 rhythm and pastorelle melody; such music would be too obvious; it would wear out. We have yet to find a pair of preludes as fine as DETHIER'S *Christmas* for the morning service and YON'S *Gesu Bambino* for the evening. The former is by no means easy, the latter is easy enough; both are by J. Fischer & Bro., \$1.00 and 60c respectively.

Christmas offers 20 pages of music that begins softly on unassertive themes and builds up to a glorious climax on music that sounds more like Christmas than anything else; then on page 6 we have the 6-8 pastorelle theme, a lovely, haunting melody treated with masterful musicianship; this leads into "Adeste Fidelis" in a set of beautiful variations, climaxed on page 19 with full-organ ornamental presentation. Real Christmas organ music, Christmas organ music of the kind that grips and adds a thrill to the opening of the Christmas services. But it is by no means easy, chiefly because of some tricky fingerings here and there.

Gesu Bambino is Christmas organ music of opposite character. Only the theme of "Adeste Fidelis" is used, but it is convincing and marvelously beautiful, and against it the Composer has supplied an undying melody of his own. Chimes are used for the hymn-tune theme, thumbed down on a fourth staff. The piece begins softly and ends that way, in fact it makes quietly beautiful music in every measure, with louder passages attained only by crescendo and not by addition of registers. Of all Christmas music, probably this number stands at the top in the affection of the congregations; it's the kind of music that adds beauty to an otherwise dull existence. It's too bad the score does not carry a metronome indication, for the tendency of over-worked musicians today is to take it much faster than it should go. There is no service of the whole church year that calls so earnestly for a fond lingering over the peculiar beauty of meditations on the birthday that made Bethlehem sound so lovely to all cultivated ears.



"Choral Triptych"

T. CARL WHITMER

75p. c. vd. Birchard. For chorus and solo voices with string ensemble, and the usual piano accompaniment; in three parts, "Eternity," "When God Laughed," and "Love." Webster's says a triptych is "a picture or carving in three compartments side by side." Mr. Whitmer is well known in the higher ranks of the profession; perhaps his recent Widor articles in T.A.O. have acquainted all readers with his earnestness, freedom, originality, and forcefulness, and these same qualities shine through this extensive work. He wrote both text and music. It doesn't matter to Mr. Whitmer what people want to do and think, he is too busy thinking interesting thoughts of his own, doing interesting things, following out his own ideas of beauty—and that is exactly what is happening in this work. Its first two compartments are certainly religious in essence, but the third is secular—at least it will be so interpreted by many. This then makes the work purely a concert piece. Wagner in his life started with the opera idiom but ended by trying to get away from forms and into moods. Mr. Whitmer is combining the two. That is, he is applying form to moods, and thereby attaining cohesion of expression, avoiding the spasmodic. For example, the ancient oratorios still in favor will, with never a grin, allow one voice to attempt to sing or declaim a mere word or phrase—and good-by continuity. Mr. Whitmer doesn't fall into any such traps but is able to control both his text and his music so that the two flow along continu-

A U S T I N

St. Paul's Episcopal Church, Oakland, California (New Three Manual Fifty-three stop Austin Organ)

Mrs. WILLIAM W. CARRUTH, Organist

Austin Organ Company,
Hartford, Conn.
Gentlemen:—

St. Paul's Church
Oakland, California
October 8th, 1934

We have had the dedication and first Sunday's services with the new organ. It is difficult to express in a single letter, all the praise and comments of admiration which have been heard on all sides.

The console is a perfect gem of artistry. The front case work has been remarkably well done, blending beautifully with other tones and furniture in the chancel. Concerning the instrument itself, all I can say is that one can sit in the nave of the church and imagine that one is in a lofty cathedral, listening to a truly great and magnificent instrument, sometimes with sounds of distant sweetness, sometimes filling the aisles and arches all around. I wish to assure you of the extreme satisfaction felt by the members of our vestry and parish, concerning this glorious product of your company's craftsmanship and tonal achievement.

With kindest regards and sincere thanks to all who participated in the making of the organ, I am

Sincerely yours,

A. Ronald Merrix, Rector

Austin Organ Company,
Hartford, Conn.
Dear Sirs:—

3142 Lewiston Avenue
Berkeley, California
October 12th, 1934

Hearty congratulations on the complete success of your recent installation in St. Paul's Church, Oakland. The organ is a delight to all who have played and heard it. I have yet to hear an adverse criticism.

It has the true cathedral tone,—massive and noble Great, brilliant Swell, and piquant and delicate Choir. The Pedal embraces nearly every tonal quality and pitch, and so is well suited to all types of organ music.

Not only has the organ a truly magnificent "full," but it also has numerous "lesser fulls." It is so thoughtfully planned and well carried out that the range of effective combinations seems almost endless. This, of course, is due largely to the plentiful supply of correctly voiced and scaled mutations, and to keeping the various tonal families grouped where they belong.

The console is beautiful to look at, and most convenient to play upon. It has adequate control. I have seen all parts of the organ and noted the absence of all stinting in material, and that workmanship is most careful. It is, in every sense, a very fine organ.

I know of no other costing less than double its price that can be compared with it,

Yours truly,

Wallace A. Sabin

(Wallace A. Sabin, F.R.C.O., F.A.G.O., is Organist of Temple Emanu-El,
and First Church Christ Scientist, San Francisco)

AUSTIN ORGAN CO.

Hartford, Conn.

ously without any bumps and breaks. The music is sometimes very difficult; in one place the sopranos are required to do a slow mezzopiano figuration on high A-B-A-G and keep it up for seven measures; again there are skips of a downward seventh with an accompaniment that doesn't help at all. These things do not matter; Mr. Whitmer is painting a mood, telling a story not so much in words as in emotions. It would be both foolish and impossible to try to say individually what we think of a work of this kind without first hearing it adequately performed, and even then its place in ultimate repertoire could not be predicted except by accident. It is sufficient to say that here are originality, expert musicianship, poetry, drama, forcefulness, and about everything else necessary in a great piece of music. By all means secure a copy for your own close study if you have a competent chorus at your command and can present such compositions in concert.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

John Hyatt BREWER: *Indian-Summer Sketch*, 6p. 7 1/4 min. e. (G. Schirmer, 75c). As the title indicates, this number is of the dreamy type that suggests colorful leaves and haze that hangs over the landscape in autumn. In 6-4 meter, melodious in character, and written mostly in four-part harmony, calling for varied and contrasting tone-colors, the piece pursues its andante con moto serenely throughout, there being no effort to reach a climax, although relief is obtained by changes of key, the original being B-flat, with excursions into G-flat and F.

Thomas F. DUNHILL: *Nocturne*, Op. 38-1, 5p. 5 1/2 min. me. (hn., 50c). This piece is in ternary form with coda, the first and third parts in E-flat, presenting a melody with interesting accompaniment. The second part in B-flat is in contrast with short phrases to be played on different manuals in pizzicato style. A very well-made little piece of music for organ, suitable for offertory.

Clement R. GALE: *Sunshine and Shadow*, 7p. 5 min. md. (Gray, 75c). The sunshine in this instance is of the midsummer type, and the shadows seem to be cast by the flimsiest kind of clouds, so altogether the effect is bright and stimulating. Technically, the first and last parts in G consist of a freely ranging melody played by the left hand on full Great, with an accompaniment of rapidly repeated chords in triplets by the right hand on full Swell. The middle part in E is in smoothly moving harmony for three voices without pedal. This has been a popular number for the preludial recital.

Ralph KINDER: *Caprice*, 8p. 5 1/2 min. md. (Schirmer, 75c). For downright capriciousness from start to finish, including the middle section in 5-4 meter, it is difficult to find any composition that, either rhythmically or harmonically, carries out better than this the idea of its title. Although this jolly little piece is not especially difficult, it is somewhat tricky to manage unless well learned, but makes a delightful item on the recital program.

James LYON: *Autumn*, 4p. 4 min. me. (Novello, 50c). Although this number is not so well known as the Elgar *Salut d'Amour*, it may help in describing it to say that it is similar in form and content, and that it has proved its worth as an offertory.

Arthur W. MARCHANT: *Idylle in A*, 6p. 5 3/4 min. me. (Enoch & Sons, 50c). Anyone could identify this

piece on first hearing as being of the school of Wesley, Smart, and Stainer, but its very tranquility and unobtrusiveness make it a valuable number for a prelude at the church service.

J. Sebastian MATTHEWS: *Angelus-Meditation*, 2p. 3 min. e. (Ditson, 45c). This little number is not only beautiful music but as a short piece is especially valuable in the preludial recital. If the organ does not have Chimes its use is contra-indicated.

Russell King MILLER: *Impromptu*, 3p. 2 3/4 min. ve. (J. Fischer & Bro., 40c). If one were making a list of the very best pieces of least difficulty for the organ, this would undoubtedly be selected as one of the numbers. The very essence of tenderness, simplicity and loveliness pervades this little composition; the student-organist will find it especially attractive and useful.

T. Tertius NOBLE: *Solemn Prelude Gloria Domini*, 4p. 6 min. md. (Schirmer, 40c). Laid out on broad lines, requiring an organ of full resources for best presentation, here is one of the ideal preludes for the church service. We hear first a snatch of melody from string-toned stops, four measures in length, answered by four measures of chords from the woodwind then another four of melody and four of harmony as before, followed by four more measures which serve as introduction to the prelude proper. This begins softly, increases almost imperceptibly to fortissimo and then decreases gradually in volume to the end, leaving the mind of the hearer prepared for the most exalted rites of the Christian faith.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

....JANUARY....

1. Emancipation Proclamation, 1863.
1. Dr. Roland Diggle born, London, Eng.
1. Giuseppe Ferrata born, Gradoli, Italy, 1866.
3. Jacques Lemmens born, Belgium, 1803.
4. Pergolesi born, Jesi, Papal States, 1710.
6. Epiphany (visit of Magi to Bethlehem).
8. Lowell Mason born, Medfield, Mass., 1792.
10. Benjamin Godard died, 1895.
12. J. Fred Wolle died, Bethlehem, Pa., 1933.
13. First Sunday after Epiphany.
13. Lynnwood Farnam born, Sutton, Can., 1885.
14. Albert Schweitzer born, Alsace.
16. Widor became organist of St. Sulpice, 1870.
18. John Hyatt Brewer born, Brooklyn, 1856.
18. R. Huntington Woodman born, Brooklyn, N. Y.
19. George W. Andrews born, Wayne, Ohio, 1861.
20. Theodore Salome born, Paris, 1834.
22. J. B. Dykes died, 1876.
23. MacDowell died 1908.
23. Ernest H. Sheppard born, Kent, Eng.
24. Frank Howard Warner born, Wilbraham, Mass.
25. Samuel A. Baldwin born, Lake City, Minn.
25. William Faulkes died, Liverpool, 1933.
25. J. H. Maunders died, 1920.
27. Ralph Kinder born, Manchester, Eng.
27. Mozart born, Salzburg, Austria, 1756.
27. Verdi died, 1901.
27. Mortimer Wilson died, New York City, 1932.
28. Joseph Barnby died, 1896.
28. Roy Spaulding Stoughton born, Worcester, Mass.
30. John Spencer Camp born, Middletown, Conn.
30. Jacques Lemmens died, 1881.
31. Schubert born, Lichtenthal, Vienna, 1797.
31. Wm. R. Voris born, Tucson, Ariz.

November 1934, Vol. 17, No. 11

The American Organist

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Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

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Editorials & Articles

Buxtehude's Organ Case, *Cover Plate*
Organ Case known to Bach, 498, *Frontispiece*
This Queer World, 513, *Editorial*
Bach Meets Buxtehude, 499
By the Hon. Emerson Richards

The Organ

See Annual Index for Abbreviations

British Organ Matters, 521, *Mr. Compton*
Looking Ahead, Art. 3, 503
By Tyler Turner

Organs:

Fort Meade, Chapel, s524
Lakewood, Trinity Lutheran, s524
Portsmouth, Second Presbyterian, s520
Lubeck, Marienkirche, aps499

The Church

Analyzing the Service, 506
By Frank B. Jordan
Gregorian Music, 512
By Frederick W. Goodrich
Organizing a Concert Choir, 509
By Mrs. A. Leslie Jacobs
Religious Service, 512
Service Selections, 522:
Bingham, Seth, Choir Repertoire, 522
Sowerby, Dr. Leo, Festival, 523

Recitals & Entertainment

Critiques: Virgil Fox, 516
Ramin, Gunther, 515
Weinrich, Carl, 516
Recital Programs, 519:
Advance Programs, 523
Thayer, Eugene, tour, 524

Notes & Reviews

American Composers, 518
Bibliography, 515
By Edward B. Gammons

Cover Plate, 502
Q. & A., 527, 528, 529
Radio, 517
Rangertone Recording Phonograph, 486
Repertoire and Review, 490:
Collections—Cantatas—Anthems
Calendar for January, 494
Christmas Music, 490
Easy Organ Pieces, 494, *Mr. Chance*

Pictorially

*Console, †Organ or Case

Keys Bach Played, 502
Lubeck, Marienkirche, †485, †498, 500

Personals: *With Photo

Bartholomew, Miss Eda E., 529
Bingham, Seth, 522
Burrington, Ray C., 522
Cheney, Winslow, 519
Compton, John, 506, 521
Doty, William, 527
Eigenschenk, Dr. Edward, *495, 527
Fox, Virgil, 516, 521, 527
Grayson, Aram, Jr., 529
Kraft, Walter, 501
Lemare, Edwin H., 517
Loud, John Hermann, *518
McAmis, Hugh, 527
Moe, Miss Benna, *518
Mueller, Carl F., *518
Ramin, Gunther, 515, 526
Sicklen, J. V., 524
Sowerby, Dr. Leo, 523
Thayer, Eugene, 524
Walker, Robert G., 526
Weinrich, Carl, 516
Wortley, Miss Elinor, 527
Worcester, Chancel Choir, 510

Key To Abbreviations

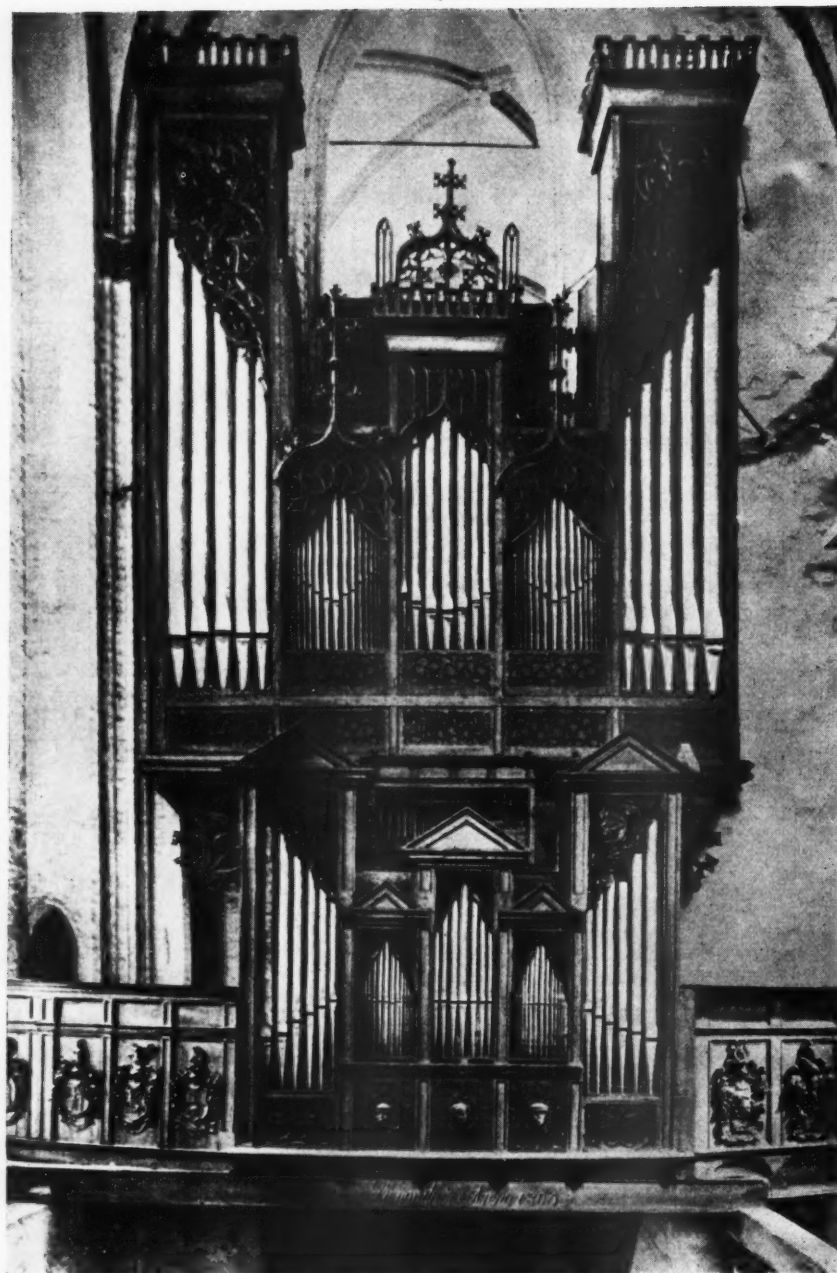
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AN ORGAN-CASE KNOWN TO BACH

Bach heard Buxtehude here on his prolonged absence-without-leave in Lubeck
(See page 502)

The AMERICAN ORGANIST

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Germany Again: Article 3:

Bach Meets Buxtehude in Lubeck

And the Organs in Marienkirche Still Speak Eloquently of Two Centuries Ago
When the Giants of the Organ World Met in Music

By the Hon. EMERSON RICHARDS



LUBECK itself is well worthy of a visit. One of the original free towns, its commerce prospered during the middle ages. Its burghers waxed extraordinarily rich and there are many fine buildings of the medieval period, still extant in its narrow, winding streets. Many of these structures are fifteenth-century Gothic, trailing off into sixteenth- and seventeenth-century Renaissance. The Gothic work is interesting because,

like in Holland, most of it is of brick. The splendid churches are of this material. The various guilds seem to have adopted particular churches and there was much rivalry between this maritime nobility over both the size and enrichment of the fabric.

In the five main churches—the Jakobikirche, the Dom, the Petrikirche, the Marienkirche, and the Agidienkirche—they lavish great sums of money on both the interior decoration and upon the organs. The organs were a matter of particular pride and rivalry. The beautiful and elaborate cases which we have come to know as among the finest in the world, were an outgrowth of this attempt to outdo each other. The organs themselves were a growth extending over at least two centuries. The original organs were two-manual affairs, the cases in proportion. Then one of the rival guilds added a third manual, which was a signal for the others to follow suit. Some of the cases were rebuilt and others enlarged. Where the latter was undertaken, it was done so cleverly as to seem a part of the original design. When the limit was reached in this direction, they all started in on a second organ, so that these churches boasted at least two large organs with elaborate casework as well. Some of the smaller organs have now disappeared but the five principal churches still have seven large organs.

The Lubeck organs are of especial interest tonally because they represent all schools of organ building. There is preserved in some of them the work of the

classic north-German school of organ builders, such as the Scherers, Stellwagen, and Schnittger. Unfortunately some of the old work has been destroyed to make way for new organs by Schulze, Walcker, and Kemper.

The traveler pressed for time naturally makes first for the Marienkirche because here are to be found two of the finest organ cases in Germany, as well as one of the best preserved of the old organs. The Marienkirche itself is a very large and lofty brick Gothic edifice, enriched with many memorials and other works of art. The main case occupies a position at the west end over the main door. The facade is about 90' tall and contains in the front the 32' and 16' Principals of polished tin. The pipes themselves are decorated in gold with curious faces painted over the pipe-lips to represent the pipes as singers. A really satisfactory picture of the case cannot be obtained because of its size and the huge wooden brace that extends across the nave to counteract the inward thrust of the adjacent pillars. The organ and case were begun in 1516-18, from the designs of an unknown master, by Barthold Hering. The design of the case is late Gothic, but there was added in 1705 the baroque angels and figures that surmount the towers. These 'improvements' were made by Hans Frese. The Ruckpositiv was removed in 1851 at the time of the Schulze rebuild, and the rounded central section replaces it. This section is nothing more than a grille through which the organist can see the congregation. This was, of course, one of the two organs in the Marienkirche presided over for more than forty years by Dietrich Buxtehude and which made a tremendous impression upon the young Bach on his visit to Lubeck in 1705.

The console is reached by ascending a narrow and very steep winding stairway of ninety-three steps, embedded in the tower wall. The ascent to the organ is a breath-taking as well as nerve-racking performance. One climbs through the darkness, up these dizzy stairs, assisted by a rope. It may have been all right for the young and tireless Bach, who had already walked two hundred miles just to hear and

play this organ, but it must have been a severe trial to poor old Buxtehude ere his ninety-two years of life had ended.

There was an organ in the Marienkirche as early as 1399 which was replaced by the Hering organ, begun by him about 1516. According to one authority the organ was not completed until 1566, but this relates to additions made during the intervals. Hering apparently completed his work in 1518 and Jacob Scherer and Henning Kroger added the Ruckpositiv and the Brustwerk in 1557-8. The original organ had three manuals and pedals—46 stops, seven on the Oberwerk, twenty in the Ruckpositiv, five in the Brustwerk, and fourteen on the Pedal. By the year 1700 the specifications had been considerably changed, so that it then became an organ of 53 voices, of which thirteen were on the Hauptwerk, fourteen on the Unterwerk, eleven in the Brustwerk, and fifteen on the Pedal.

LUBECK: MARIENKIRCHE
West-end Organ in 1700

PEDAL		UNTERWERK	
32	Principal	16	Bordun
16	Principal	8	Principal
	Subbass		Rohrflöte
8	Octave		Viola di Gamba
	Gedeckt		Quintaton
4	Octave	4	Octave
	Octave	2	Spitzflöte
	Nachthorn	IV	Mixtur
VI	Mixtur	V	Scharf
32	Posaune	II	Sexquialter
16	Posaune	16	Fagott
8	Trompete	8	Barpfeife
4	Trompete		Trichter Regal
16	Basson		Voxhumana
8	Cormorn		
HAUPTWERK		BRUSTWERK (1561)	
16	Principal	8	Principal
8	Octave	4	Octave
4	Octave		Rohrflöte
2 2/3	Nassat	2 2/3	Nassat
II	Rauchpfeife	VI	Mixtur
IV	Scharf	II	Sexquialter
XV	Mixtur	III	Cimbel
16	Quintaton	8	Oboe
8	Spitzflöte		Cormorn
4	Rohrflöte		Regal
16	Trompete		
8	Trompete		
	Zink		

To the student of Bach, this specification is of the utmost importance. The Pedal instantly arrests our attention. Of the fifteen voices, only four are of 16' pitch, while there are four stops of 8' pitch and an equal number at 4', besides the six-rank Mixture. Considering that the reeds were of very light texture, this Pedal Organ presents an entirely different conception of what Bach expected in his organ works. On what corresponds to the Great manual we find but three stops of 8' pitch; the 8' Zink has a short resonator like the Vox Humana and does not count in the ensemble. The three doubles show that the 16' pitch is the real foundation of this division. There was no less than twenty-one ranks of mixtures. In the Unterwerk there is a greater predominance of 8' voices but six of them are reeds and there are still eleven mixture ranks. The Brustwerk is essentially a 4' division. Unquestionably this and the Totendanz organ



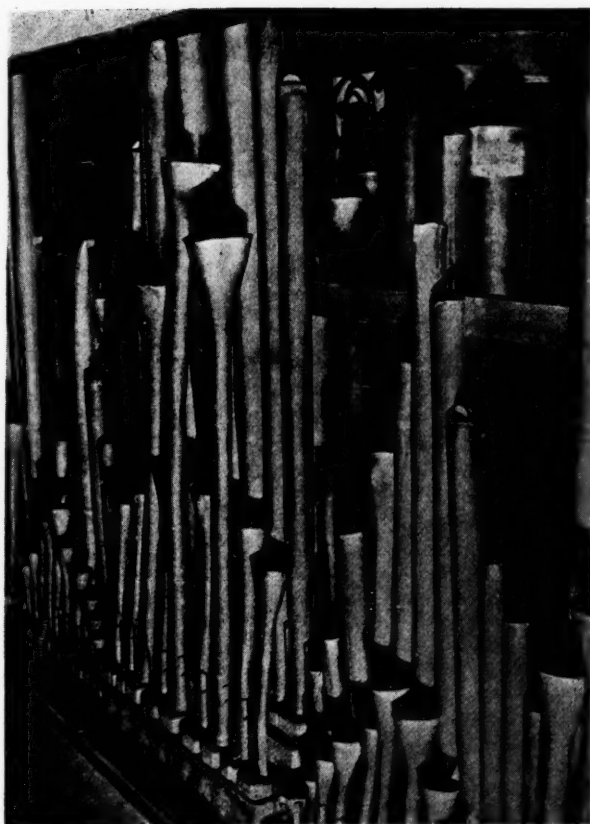
—THE RUCKPOSITIV OF 1561—

This Ruckpositiv formerly stood in front of the main case in the gallery of Marienkirche but was discarded in the Schulze operations of 1854, the circular grille (shown in the Frontispiece) taking its place. In 1900 a two-manual organ was installed on the choir-screen, to accompany the choir and assist the orchestra, and this historic Ruckpositiv case found its new home there. The choir-screen is of considerable depth, leaving a comparatively large floor-space for organ and choir, and is situated at the crossing of the nave and transepts, much more nearly in the center of the church than would be normal in an English cathedral.

were vital factors in the formation of the Bach organ style, and it is in the light of this type of organ and its tonal possibilities that we must interpret the works of the great master.

This was not only the organ of Bach and Buxtehude, but of the whole north-German school of organ composition, including Nicolaus Bruhns, Franz Tunder, Matthias Weckmann, and Heinrich Scheide-
mann.

Nothing remains but the case of this old organ of 1700 which Bach knew. The present instrument of four manuals, two Pedal divisions, and 79 stops, was built in 1851-4 by Paul and Edmund Schulze of Paulinzelle—the same Edmund Schulze who created a veritable revolution in English organ-building in the middle of the nineteenth century. It may be said at once that the organ is not a success. With the exception of one stop, neither Willis nor I could find anything in the organ that remotely resembled the Edmund Schulze work with which we were familiar. Walter Kraft, the organist, dislikes it intensely and will not willingly play it for visitors such as ourselves



—BORN IN 1558?—

These pipes are in the Ruckpositiv of the Marienkirche's Totendanz Chapel, Lubeck, and date from about 1558. The first rank is the 8' Regal, the second the 16' Dulciana. Note the peculiar layout, with the pipes in three groups, and the wood shallots. The organ itself dates from 1492; the Ruckpositiv was added in 1547.

without considerable persuasion. Kraft is a sensitive and capable musician who fairly revels in the old Totendanz organ and who therefore can find little to sympathize with in the Schulze. The four Diapasons on the Great are all Geigens and have no family resemblance to the glorious examples at Armley and Tyne Dock. The ensemble was hard and reedy. Willis and I ran over every stop in the organ and only in the Pedal Violone could we find anything that was characteristic of the English Schulze.

Here are a few of Kraft's programs, included to give an insight into the kind of music people go all the way to Lubeck to hear:

Organ and Violin Program

Bach, Fantasia and Fugue Gm
Telemann, 1681-1767, Fantasia Am (violin)
G. A. Homilius, Trio G
Telemann, Fantasia D (violin)
Bach, Toccata Dm

Soprano, Flute, Organ Program

Bach, Allein Gott in der Hoh' sei Ehr
P. E. Bach, Sonata Am (flute)
Telemann, Kantate (soprano, flute, organ)
Bach, Fantasia G

Contralto and Organ Program

Bach, Toccata and Fugue Dm

Two Bach songs

F. Tunder, 1614-1667, Jesus Christus unser Heiland
Schutz, 1585-1672, Geistliches Konzert
Buxtehude, Durch Adams Fall
Schutz, Bringt her dem Herren
Buxtehude, Ein feste Burg

Much to the relief of Kraft we turned from the main organ to the Totendanz organ. With this old instrument this brilliant young German organist is in entire sympathy, and in it we too were to find a satisfaction that we had not felt in the other old organs. The odd name given to the organ arises out of the fact that it is situated in the so-called Totendanz (Dance-of-Death) Chapel, decorated on three sides with a large fresco of the late fifteenth or early sixteenth century, depicting the Dance of Death.

This interesting Totendanz Chapel is a very lofty structure that occupies a position to the north of the main edifice, and because of the height of the arches becomes virtually a north transept, permitting the full power of the organ to be heard in the main church. The Marienkirche itself is a remarkable example of German Gothic. If one returns to the picture of the main case, he can see some of its extraordinary features. The nave is nine bays long and extremely wide as compared to the naves of the English cathedrals. The picture of the organ case does not show the floor of the nave, so that the height of the nave cannot be appreciated. Above the nave is the extremely high clerestory, a feature not paralleled in either English or French Gothic. The two jutting balconies at the clerestory level were for the use of the choir and the orchestral instruments that accompanied them and the organ. Considering the distances, old Buxtehude must have had his hands full in keeping the choir, his orchestra and the organ together.

The Totendanz Chapel organ case is an interesting example of Gothic architecture. It dates from about 1492 and there is still one register from this period in the organ.

The Renaissance Ruckpositiv was added in 1547. New chests were substituted in 1654 and the whole organ was rebuilt in 1701. The Brustwerk was built in 1621 and a swell apparatus was added to this division in 1760. Dietrich Buxtehude presided over this organ from 1677 until 1707. Bach of course played it on his visits to Lubeck. Sometime during the early part of the nineteenth century new keys were fitted to the console. We found the old keys in a closet back of the organ, and Willis succeeded in making a snapshot of them. What magic did they invoke under the fingers of the great Bach?

The organ is tonally the most satisfactory of all the old instruments heard on this German holiday. It has the same silvery clarity characteristic of classic organs, but with it a mellowness and pervading quality that make it sound almost modern. The Diapasons were excellent. They were well developed harmonically but in no sense Gambas. The Principals in the Hauptwerk, both 8' and 4', had a keen harmonic development. These are the oldest stops in the organ, dating from 1496. The Spitzflöte is more like a Horn Diapason. The Trumpet is of course thin and keen, with something of the orchestral quality. The Posaune is quite round and full, with fair Trumpet quality. The Ruckpositiv Principal, dating from about 1650, is much more fluty than the older Diapasons.

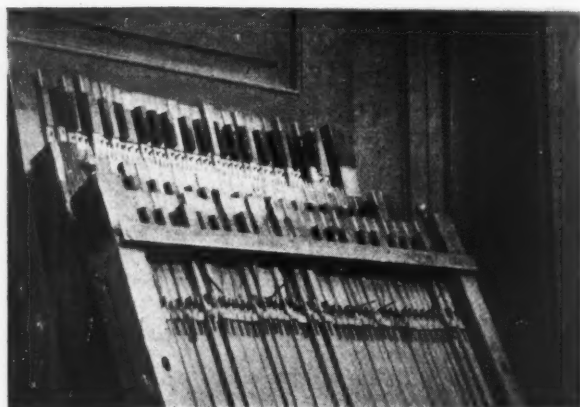
As a result of the well-developed harmonics there is not a predominance of 8' tone in the ensemble. It might almost be said that it is a 4' organ. This may

be the reason why the Pedal tells so incisively in the ensemble. As Kraft played his Bach, we understood what the Cantor had in mind when he wrote his pedal parts. Note that one-third of all the stops are in the Pedal and that this Pedal contains only one 16' flue, though it contains a 2' voice, three-rank mixture, and a 4' reed.

LUBECK: MARIENKIRCHE
Totendanz Chapel Organ of 1701

PEDAL		IV-V	Mixture
16	Prinzipal	8	Trompete
10 2/3	Quinte	RUCKPOSITIV	
8	Oktav	8	Prinzipal
	Gedackt	4	Oktav
4	Oktav	8	Quintaton
2	Oktav		Rohrflöte
III	Mixtur	4	Rohrflöte
16	Paswane	2	Flöte
8	Trompete	II	Sesquialtera
4	Schalmei	IV	Mixtur
HAUPTWERK		8	Regal
16	Quintaton	16	Fagott
8	Prinzipal	BRUSTWERK	
4	Oktav	8	Gedackt
8	Spitzflöte	4	Gedackt
4	Flöte	III	Cornett
II	Rauschquinte	8	Trompete

Despite the lightness and brilliance of the ensemble, the tone is satisfying. It achieves its object as a musical instrument, devoted to the interpretation of contrapuntal music. As Willis remarked, "It is an organ." To those who cannot make a more extensive investigation, the Totendanz organ may be considered as fairly representative of the classic organ. Of course, it has its short-comings. Much of the pipework is badly battered as the result of more than four centuries of use but, making due allowance for the natural imperfections of speech that come with old age, there is still in this fine old organ an eloquent lesson for those who understand and appreciate tonal purity and the music of the masters. Clear and incisive, but never screaming, this organ sings its way into your hearts because of its straightforward hon-



—KEYS UPON WHICH BACH PLAYED—

In a closet back of the organ the Author discovered these keys that had been removed from the console, probably in 1806—keys upon which Buxtehude and Bach played, the former as organist of Marienkirche, the latter as pupil and friend of the organist. Our photograph has added interest because it was taken by Mr. Henry Willis, the distinguished British organ builder.

esty, its devotion to an ideal, and its message for the future.

(To be Continued)



—"PAINTED LIPS"—

But no lip-stick. "The pipes themselves are decorated in gold, with curious faces painted over the lips." The delicate Gothic tracery in wood dates from 1516. Our photo shows the central section of the organ-case in the gallery of Marienkirche, Lubeck, where Bach and Buxtehude met.

—COVER PLATE AND FRONTISPIECE—

One of the most interesting incidents in organ history concerns itself with the church and organs pictured this month as our Cover Plate and Frontispiece. In the latter part of October, 1705, Bach then twenty years old set out from Arnstadt on a four-weeks' leave of absence to visit Lubeck, to hear the organ music and famous festivals of Buxtehude who was then sixty-eight years of age. It was his famous journey on foot, which Forkel says was three hundred miles and Spitta says was only fifty; the atlas gives it as a straight-line distance hardly less than 150 miles, but presumably he made much of it as an eighteenth-century hitch-hiker. He stayed not four weeks but four months.

There seems to be no record of any actual meeting with Buxtehude but it would be unreasonable to expect such an enthusiast to make a visit like that without immediately becoming Buxtehude's pupil. At any rate, upon arriving at Marienkirche in Lubeck, Bach saw in the rear of the church, high above the floor, the organ-case of our Frontispiece. Its facade is 90' high and contains the 32' and 16' Principals of polished tin. This case was begun in 1516 but the baroque

figures were not added till the year of Bach's visit. At that time the case had the Ruckpositiv in the lower center where J. F. Schulze in 1854 placed the grille seen in the photo, to enable the organist to look through it and observe the congregation; assisting Schulze, in his complete destruction of all the original pipework and the erection of a 79-stop Schulze organ behind the case, was his son, the famous Edmund Schulze. The Ruckpositiv case was not destroyed but is now in use, as pictured elsewhere in this issue. The 1854 Schulze remains in Marienkirche today, though not greatly to its builder's credit.

From the two small galleries forward of the case, Buxtehude's choir and orchestra made music. Note also the two independent pipes bracketed out from the columns of the nave, close to the case. One of the features of this case, which is all that remains of the original 1516 organ, is the decoration of the pipe-mouths to represent the faces of singers. This is "un-

doubtedly one of the finest of the late Gothic cases still in existence." Certainly Bach looked in wonder and admiration at this historic case and heard the music of its organ.

But this gallery organ was not the only one Bach heard, saw, and played; our Cover Plate shows the second of the two large organs in Marienkirche, this one in Totendanz Chapel, "tonally the most satisfactory of all the old organs." The Chapel organ-case dates from 1492, when Columbus was making history, but the organ was replaced in 1701 by the instrument that still remains, and in it are to be found a few of the registers installed in the original instrument in 1496. Thus our Cover Plate shows what was then a new organ upon which Bach and Buxtehude made mighty music. "Anno 1806" inscribed on the timber supporting the case probably relates to the erection of the gallery. Herr Walter Kraft, not largely known to American organists, presides at these two instruments.

Looking Ahead

Reflections on the Church and Concert Organ of the Future with a Summary of Contributions Made by Organ Builders of the Past

By TYLER TURNER

III.



HAT corresponds in organ design to mass and line in an edifice, is the body of stops, especially the foundation stops with their harmonics. The solo stop is an extrinsic decoration applied to the specification much as ornamental figures are applied to architecture. Organ designers of the eclectic persuasion are operating on the same principles as the Victorian cabinet-maker who turned out ornaments with a jig-saw, and

then buttoned them on. That is not an indictment of decoration, but an inquisition into its method and its relation to utility and function.

A sheer block of proportioned granite may be a model of symmetry, and may, if hollow, serve as a building. But the amenities of life require certain additional facilities such as light, air, and protection from the elements. Hence we have windows, ventilation ducts, wiring and heating. The ancients learned to employ the essentials for the purpose of decoration, and so functionalism is not entirely new. The modern architect is given more to work with, and carries his spirit into the form and mass of the building. He conventionalizes the outlines and embodies such appurtenances as ventilation shafts and tanks into the contour, not merely locating them and then covering them with a disguise. Exactly that is what gives the contemporary trend a *raison-d'être*: the use of these essentials, proportioned and united in one cooperate unit.

Gaieties of expression are necessary in life. And unless the organ is to become a monster mathematical equation of sober proprieties it must be relieved by vivid colors, and so lend itself to the varying requirements of musical art. But between the fundamentals and the embellishments there exist details which, like the functional forms in building, can be adapted and

worked into the general pattern. The true compromise, or rather the consistent procedure for artistic, economic, and politic reasons, is to conventionalize the regular complement of stops into the symmetrical pattern of a finished tonal structure.

Americans have erred, I believe, in their adherence to English ideals of ensemble exclusively. With us, as with them, it is now customary to build a synthetic tonal structure founded on adequate Diapason work, and developed by straight mutations; and similarly with the reeds. The rest of the organ is kept as much in the background as possible, even reducing to a negligible number the strings and flutes on the Great.

The reader may find it interesting to speculate on why the overtones artificially created in mutation ranks are acceptable, while those contained naturally in other stops are not. It was Hope-Jones' plan to build up as much brilliance as wanted by voicing the regular stops brighter—that is, the strings and reeds. His very keen strings could never have lent themselves to such a plan, and that it failed in the case of reeds was due to the absence of any bridge between the strongly foundational Diapasons and heavy flutes on one side, and the reeds on the other. Hence organs built on such a scheme usually sound like a slice of roaring hell when played tutti.

In Germany, the case is different. Their instruments are not so much a single foundation chorus with extraneousities added, as a chorus built up of varying colors which are voiced from the beginning to blend. There are rich strings and different types of flutes which we should consider inimical to blend in the American organ, yet which they have learned to use corporately. The basis on which the harmonics are mounted is not the 8' Diapasons and reeds alone, but all of the unison stops.¹

But a hint is necessary as to the methods employed in adapting these various voices. It is necessary to understand first that the foundation must be robust enough to bind them in. A brittle group would not do. The German organs were characterized by the

breadth of their ensembles, which started with broad Diapasons. The strings are usually less pungent than ours, and stand in with the Diapasons. There must be a smooth gradation from the most foundational stops, through to those in which the harmonics are more pronounced.

The next step in allying form with function is to effect an economy in the complement of stops, which avoids duplication and exhausts the possibility of the well rounded variety which is selected. This is done by unification and adjustment of the stops to their diverse uses, in the manner devised by Mr. John Compton of London.

It should, perhaps, be pointed out that unification is not simply a matter of adding names and pitches to existing stops. The informed reader is aware that the cost of this practise sometimes runs so high as to defeat its own ends. However, the direct-electric action at the time of writing is actually taking root in this country. While, a few years past, it was used by only one company, there are now at least five sources, and one of the largest builders has just announced his adoption of a new type. Even with the old types of chests, a thorough knowledge of unification will often produce a more useful design than that which results from blind allegiance to the straight system.

Mr. Compton's method of build-up by unification is a functional one. His stoplists impress one on first sight as comparatively conservative. He uses the accepted manual names, and preserves the features which have become distinctive of them. I cannot personally understand this particular practise; it seems a bit inconsistent amidst other, more modern marks. It would be simple to assign the elements of orthodox design upon manuals bearing unit names, which would fit in with the general purpose better. The Compton action has eliminated most of the *pouches and pneumatics usually found; unification is therefore as economical as it can be.

The artistry of his work consists in the use of one register, not only to serve several purposes, which anyone can do on paper, but to serve those purposes as well as would the required number of straight registers. His V-rank "Synthetic Contrabass" is, though not strictly within the scope of ensemble, an illustration of his methods. In this country we are happy enough to draw a 16' and a 10 $\frac{2}{3}$ ' to serve as a 32' Resultant. These would be almost anything which the Pedal department contained, by popular consent usually the Diapason at unison and the Bourdon at quint. The Diapason does not differ from any other Diapason voiced for the purpose which it fills, and could hardly do so, at the same time giving the necessary spine to the Pedal department. With the Compton synthetic system, the process is different. Each rank is especially chosen for its work in relation to every other rank, so allowing a perfect proportion in the resultant tone. The unison may be a string, which serves, by reason of its developed overtones, as a much more sympathetic color for such use. The others are usually stopped metal pipes, adjusted and voiced, and so fit their purposes equally well. The rest of the organ is designed similarly. Mixtures are synthetic, not by the inadequate method of drawing different pitches of stopped-flutes or other unsuitable stops, but by the use of individual mixture ranks, for other uses as well as in their places as mutations. This may be illustrated by the following: A Fifteenth may serve as a Second Octave, and as a Third Diapa-

son, if extended downward. It thus serves three purposes, whereas in the rigidly straight system it would serve one purpose only. Unifed thus far, other positions would also be found for it.

DOWNSIDE ABBEY GREAT			
16	Diapason	4	Flute
	Salicional		Salicet
	Hohlfloete	2 2/3	Twelfth
8	Diapason-1	2	Superoctave
	Diapason-2		Fifteenth
	Diapason-3	IX-XIII	Plein-Jeu
	Diapason-4		1-5-8-10-12-
	Hohlfloete		15-17-19-22
	Flauto Traverso	VII-IX	Cymbale Conique
	Salicional		12-15-15-19-
5 1/3	Fifth		22-26-29
4	Octave	16	Posaune
	Principal	8	Posaune
		4	Tromba
			Clarion

Each division of a Compton organ is built up by extension. So far as I am aware, there are no independent mutations on such organs as that at Downside Abbey, the Great of which is given here. The reader who is unfamiliar with the methods used in Mr. Compton's work will probably experience a sinking sensation at the thought of twenty-two ranks of mixture-work produced mostly by extension. The simple fact is, however, that the ranks can be as accurately adjusted to their work as if they occupied no other position. Having never heard one of Mr. Compton's organs, I can make no judgment of their merit, except to recall the plaudits of those who have, whose judgment is reliable. I have, however, satisfied myself by experiments in this country that such a system will work.

It is a matter of regret that Mr. Compton has not as yet built an instrument in which his skillful technic of unification is combined with the utilitarian Hope-Jones principles of manual usage and compound expression. In the Pavilion at Bournemouth he constructed in 1929 an instrument of four manuals, in two chambers, but throughout he avoided these features. There are some unit mutations, and the manuals follow the traditional order. Only exceptionally is there found in his work a Solo or Bombarde, the stops of which are drawn from several sources, and hence are in more than one chamber. But this is not a systematic attempt at orchestral expression, but rather a borrowing to make certain voices available for solo without their own manuals. The manual divisions usually preserve their identity.

Before the introduction of those improvements which made the organ a modern instrument, it was necessary to put a certain number of stops on one keyboard, and when the touch became too heavy to handle, to add another which would carry the balance. Upon such limitations was the employment of more than one manual introduced. The manuals, as handles of certain divisions, became identified with their respective departmental organs. The first signified the Choir; the second the Great, and so on. The characters of those organs, like their names, grew out of an alliance of necessity and practicability. What preserves this condition, aside from momentum, is the type of straight chest used by many builders, in which the note-mechanism will serve a group of six to eleven stops on one manual division, as well as it will one individual unit stop. To multiply that costs money,

especially when couplers must operate on unified stops. Builders who use the pitman chest can do much by pneumatic duplexing, but seldom make much use of it.²

The names commonly used for the manuals mean little to any skilled organist today, except the convenience which results from standardization. It is psychologically sound that the foundation stops should be near the bottom, that the solo stops should be near the top. But that "Great, Swell, Choir, and Solo" should dictate the limitations of improved mechanical facility is a condition which cannot long survive. Even the most conservative organist often finds a convenient use for a Swell stop together with a combination on the Choir, or for a Great stop on some other manual, possibly at another pitch than the console affords. When that happens, a lot of coupling results (if it is possible; it wouldn't be in the case of the Great stop). Such a melange is a handicap which reduces the efficiency of a four-manual concert organ to something near one-quarter of the utility of the stops themselves. Unification is therefore inevitable if the organ is to become truly flexible.

In such a dilemma does the thinking organ-designer find himself. He cannot unify extensively without excessive cost, and when he can, with such systems as used by Compton in England, and Wicks in this country, tradition exacts conformity to the conventional outline.

It is my confirmed opinion that the organ of the future—that is, of twenty or thirty years hence—will be free from the necessity of using couplers. That in itself will help somewhat toward the economies of successful unification. In such an instrument, there might be one foundation manual on which all of the stops would be playable at appropriate pitches. There would be the Great Diapason chorus of tradition, with the appropriate reeds which Mr. Jamison feels are required; then there would be the independent chorus reeds and mixtures of the contemporary Swell, still on one manual, and the other stops of the ordinary well-built organ, together with the necessary orchestral and fancy stops. From this one foundation manual would be taken, by unification or duplexing, the appropriate stops of an Accompaniment and Solo, or whatever the other manuals might be called. The reed chorus would, of course, have to be a playable ensemble apart from the foundation manual. The soft orchestral stops would have to be placed on the Accompaniment, and the stops required for solo playing, individually and in combinations, on the manual used for Solo. There might be perfectly proportioned, independent mixtures, or synthetic mixtures built on the Compton principle.

The method of enclosure would combine the possibilities of the Great-Swell organ, with those of the "unit-orchestra." This can best be done by separating the stops by similarity, rather than by the Audsley system, or by the complete Hope-Jones plan. The canon of division would be by use, by the method followed by the latter in his smaller instruments—ranks principally accompanimental in one, and the rest in the other chamber. The Diapasons would be enclosed or open at the discretion of the designer. If enclosed, they would occupy a chamber antiphonal to the reed chorus. This would give the two essentials of the old organ, to which others could be added. The accompanimental stops would fall most successfully with the Diapasons, and the reeds with the solo group. The majority of broad strings in the first, and keen ones

in the second. The mild woodwinds first, and the definite voices second.

With three chambers the same general pattern might be employed, giving the first the predominance of Diapasons and strings; the second the reed chorus with orchestral brass; and the third the woodwinds. Still, these categories would be binding only in generalities. Each chamber would contain an assortment of all families of tone—selected individually for greatest utility with the predominant color of its chamber. Keen strings, for example, would obviously serve no purpose with the accompanimental stops and Diapasons in the first chamber, but would occupy the second or third chamber. There they would contrast with the broad strings.

The Pedal could be straight, or augmented, according to conditions. The reader can fill in his own particular conceptions.

On such a scheme as would result from these principles, Audsley would find his Flute-Clarinet duet without devoting a manual to it. Indeed, he would find it on three manuals at once! The orchestral choir departmentalization of Hope-Jones and Audsley both could be approximated without the limitations of their own systems, and without the necessity for coupling and consequent crippling of manuals which attends operations of this kind on the organ of accepted design.

No virtue of the straight organ is lost, and it costs only a few stops to effect the changes. The effect of Harmonic and other Ancillary Organs is possible because of the enclosure, whereby a given group of one or more tonalities finds a complement of varied timbres in the other one, two, or three chambers.

To build such an instrument demands no necromancy from the organ company, and to play it, the organist would need recourse to much less legerdemain than he must ordinarily possess to draw forth any semblance of orchestral color from the orthodox organ.

C O D A

We are in the shadow of moving changes which will bring new demands upon the organ; and if its public favor is to stand, the organ must adapt itself to the mode of the day, and must become adequate to the demands of the concert hall as well as the church. Necessity will ultimately bear invention, in any case. But the process is slow while opposing camps compete principally by mutual abuse. There are now unprecedented opportunities for a builder who will definitely break with convention in general design, and step into new ways; who will quit the conventional arena for a new allegiance, rather than content himself with the meagre spoils of battle in a desolate field. It is the psychological time for a true functionalization of the organ and one who would make such a move would find himself a leader not long hence. The elements of the coming expression have appeared, and the task to be done is one requiring catholic sympathies and balanced judgment, uninfluenced by personal predilection.

AUTHOR'S NOTE

²Actually, the German organ gives as much prominence to the 16' as to the 8'. Their unison is what corresponds, note to note, with our sub-unison, so the build-up is from the 16' instead of from the 8'. I have permitted myself the liberty, in the text, of ignoring this, so that the illustration may be clearer. But lest I be called to task by some meticulous reader, it is well to mention the point.

²Again, I cannot help referring the reader to the series on Unit and Straight in *The American Organist*, April, May, and June, 1930, in which these considerations received complete treatment. It is obviously impossible to make more than passing mention of them here.

EDITOR'S NOTE

*Compton's simplification of action to which the Author refers is probably explained satisfactorily by Senator Richards who says: "Compton has installed a bakelite plant in his factory and is making as many parts as possible of this material. He has developed a pneumatic-valve, made of bakelite all except the leather, which screws into a top-board, eliminating the ordinary puff-board. This is the situation there,

though there is actually no elimination of action compared with the normal American unit chest."

We also have the pleasure of letting Mr. Compton speak for himself:

"Senator Richards is correct. We have never used a direct-electric action, except experimentally. For many years, however, we have entirely eliminated all pneumatics from our consoles, relays and couplers, which are entirely electric. The only pneumatics we use are those that operate the pipe-valves and shutter-engines. I find that our chests are no more costly than the pitman chests used by other builders, and therefore it is quite correct to say that our method of unification is as economical as it can be, and adds nothing to the cost of the stops except for switches and extra relay-contacts."

F I N I S

Analyzing the Sunday Service

A Discussion of the Elements of the Sunday Service in an Effort to Make it Offer Greater Spiritual Benefits*

By FRANK B. JORDAN



ANYTHING that has to do with a service of worship either adds to or detracts from its effectiveness. Some factors help, some hinder. In taking up this discussion I am not attempting to present entirely new material. On this subject, one is confronted with the problem of gradual development; some of the ideas presented are rather new, and some were old when Martin Luther was a priest.

Last month I passed a very prominent Methodist Church in another conference in this state and saw a sign on the front of the church, somewhat as follows: "Preaching services at 10:45 a. m. and 7:30 p. m." I immediately knew that in the mind of this minister, or of the church board that ordered the sign erected, the preaching was all that counted. The form of the worship-service, and the other parts of the service meant little or nothing.

Now let me paint another picture. During this same month one of our ministers had a vacation due him. He decided to have a visiting speaker in his church, and then visit his own services. He told me, after visiting his own service as a layman, that he was tremendously impressed with the form of his service: "I believe we have a fine service of worship in my church. It is because all participants of the service are interested in producing a fine correlated unity of thought throughout the entire service." This pastor, his director of religious education, and his organist spent a great deal of time two years ago in studying their service; the result was a change in the form. All agree that this change helped the entire service. Another fine thing about this church is that the minister carefully plans his entire service, deciding what is to be the central thought, and then talks to his music director; and appropriate music is selected. I have attended this church. The net result of this careful effort is an inspiring service.

The Protestant Church of our own country has laid unusually small emphasis on a real worship-service. I know that all ministers are of course well acquainted with the facts of religious psychology, but I shall review them briefly in a few statements.

—NOTE—

*An abbreviated version of a lengthy address delivered by Mr. Jordan for the assembled clergy of the Methodist Conference at Champaign, Ill.

According to Gautier, the first artistic expression was inspired by a religious impulse. This is probably true, of course not in as elevated a way as our own, but undoubtedly in as true a sense. One can well imagine our early ancestors impressed with the majestic beauty of the virgin forests, and raising their voices in a Tarzan chorus, making what to them seemed a cry of thanks. We are told by many writers that in early savage worship-services the service of worship was the entire thing; that is, they did not give primary interest to their speaking—in fact it is doubtful if they gave any time to it. We can well believe this because some of our contemporaries have visited present-day savage rites.

It was most interesting to me recently to see a sound-picture which showed a primitive African people holding what the narrator said was their most impressive service of worship. Have you ever thought of this, that all the members of a savage village took part in these rites and seemed to enjoy them? Their earnestness was inspiring. Every member of a present-day congregation should have the opportunity to participate largely in the service through music and ritual. I remember the narrator of this picture mentioned that the service they were performing was hundreds of years old. I am trying to point out how all early peoples seemed to value the idea of a form service.

I sincerely believe that if our churches would be as particular about the planning and exactness in details of their services as is, say, some famous radio hour where, if you will allow the slang, everything clicks, we should have much larger crowds. The Catholic Church pays more attention to form and ritual than I suppose any Protestant would wish, but we many times marvel at the crowds this denomination attracts. Discipline has something to do with their crowds, but perhaps the greatest factor is the enjoyment of the awe, beauty, and majesty created in the mind of the worshipper.

Let us not be misled. Every person likes some display and ritual. If it were not so, no fraternal order could exist. Even very primitive peoples had fraternal orders. A few years ago I stood on the shores of Lake Mendota at Madison. I was in company with the director of the state Archaeological Society, Mr. C. E. Brown. He told me of showing a western Indian around the Lake a few years before. They came into the presence of an effigy-mound in the shape of a bear. The old Indian

strode to the top of the mound, struck an attitude, and thumping himself proudly upon the chest said, "Bear! Me Bear!" This effigy-mound in the form of a bear was the symbol of an ancient Indian clan. This old Indian knew that many years ago the order of The Bear was represented in Wisconsin as well as in his western states.

I have a friend living in a large city in this conference. In a casual conversation with me he said that it was commonly said in his community that, to be really successful, one must belong to either a certain large form-service church or to a famous fraternal order. Would these two groups in this city have taken their places of leadership if the forms of their services had not appealed to the people? People do like some ritual in services, and they like it in a form that is built around a central idea.

I believe the Methodist Episcopal Church has the possibilities of having the finest possible services of any Christian denomination in the world. Several years ago I was organist of a Protestant-form Church. I admit that I do not prefer so much form as was present in this all-form service, but I honestly believe the Methodist Church could borrow many of this church's ideas as to form with much good accruing to our great denomination.

I should like to ask this question: What is the logic for the idea still held by some that the preaching in a service is all that counts or has religious value? If it is worth while to have a service of worship surrounding the central idea in words as expressed in preaching, why should not the same fine attention and skill be directed to these other parts of the service? I am not trying to minimize the value of sermons. Any thoughtful person will realize that this has been a most important part of the service as we know it. But this sermon or preaching can be greatly enhanced by the fitting companion of a carefully planned service of worship.

Many persons gain most of their religious impulses from outside sources, but there are also many that gain their greatest religious heights from meditative thinking. Perhaps this has been motivated by some spoken thought. But it takes a sympathetic situation for this thought to flower in the soul of man. In this present age we are all extremely busy, or at least we think we are. We have a new problem of creating a situation in which people may really think, not necessarily original thoughts, those rare jewels, but perhaps a mixture of original thought coupled with thought as presented by an outside agency. More than ever before, we should help our worshippers have a chance to apply the great truths as presented by the able pastor. This situation might be compared to a farmer who was extremely careful about all his planting, except that he overlooked his climate. He planted wonderful seeds in the soil, but of a variety that required a much different climate. True, he might harvest a crop, but certainly not the abundant crop he might expect with the right climate.

Many times pastors say they cannot have a fine worship-service because they do not have fine music. Fine music from a concert point of view may not be necessary; what is needed is appropriate music, and in some situations this may be produced even by a single voice without accompaniment, or a small volunteer choir. To begin with, no church ever had fine music without the pastor's being the leader in the idea of good music, not for music's sake but for the sake of his worship-service. Our general Protestant denomination is rather noted for its mediocre music and service. Why are so few great musicians attached to the field of church music? I admit

that we have some, but how very few compared with the many great names that secular music commands. This situation should not be. There is a saying among musicians that no great musician will work for a church. In general he feels that his work in this field will not be allowed to flourish to its finest ability.

Now I wonder if we have thought of this fact: Until the formation of the present Protestant churches, almost all great musical names were associated with the church: Palestrina, Bach, to name only two. True, they wrote great secular music, but none of it exceeded the great classics they wrote for the church. Why is it then that the Protestant church lost the great idea of commanding the service of master musicians? Perhaps there are many contributing reasons. But we must admit that many Protestant churches have not realized the worship possibilities to be had by commanding the services of great musicians. The Protestant church may command the services of as fine a group of men as its ministers as can be found, but sad to say it does not with its ministry of music.

Luckily this sad picture that I have painted of the present status of church music does not still exist in every church. At the present time many people think that one of the greatest fields of religious service is to be found in what I shall choose to call the Ministry of Music.

What does a church need in a real Ministry of Music? First of all, let's have a pastor interested in the project and willing to help with work, enthusiasm, and counsel. Whenever a church has this type of pastor, it has won half the battle. Forming the choir certainly takes work, but it can be done. The local situation will determine what type of choir to maintain—perhaps an adult choir, perhaps a young people's choir, and perhaps a quartet. I would say that the ideal is to have all three. But a church with one of these three can work out a satisfactory program of music. We have good church-music of all scales of difficulty; it is possible to find really excellent music which is also very simple to sing. To my mind the ideal group for a church, if they are to have only one, is the chorus choir.

I believe we have a right to expect the people in charge of the music in a church to be sincere Christian people. If music is produced by persons having no appreciation of the church, it may be a detriment to the service. The lack of sincerity creates a disturbing element.

Too often churches hire the organist who will work for the least money. The organist should be able to command the respect of the finest musicians in the community. A choir cannot be built up beyond the capabilities of the director. A good musical ministry is a financial asset to a church.

The great need of our Protestant church with reference to its musical ministry is that the music should be appropriate. There is no church that cannot have appropriate music. The difficulty of the music presented in a church should be in keeping with the type of congregation in that church. I am not a theorist who believes that the same music numbers should be presented in all churches. Not at all. Every church must have music suited to the general theme of its service. Each church has its particular problem of deciding what music to use. I am the first to agree that what would make an excellent musical ministry in one church, might not fit well in another church.

Last Thanksgiving Day in the south-central part of the state three young people were almost instantly killed in a crossing accident—part of the annual road sacrifice.

The heart of the community was melted. One young man, who is a capable soloist, said to a bereaved father, "I want to do something." And although quartets, choirs, and orchestras were available for the asking, the simple offer of service was accepted. Three thousand sympathetic friends passed by the caskets at the triple funeral and at the cemetery by the side of a double grave the soloist raised his voice in reverent song, unaccompanied. The audience stretched away for an eighth of a mile, but clear, sweet, and flute-like, the voice carried to the farthest listener, "Abide with me, fast falls the eventide." The music worship-program may be good, it may be appropriate, it may be very effective—even with an unaccompanied solo voice.

I shall never admit that it is impossible to form a choir in a church if the pastor and organist really wish to have a good choir. It takes a great deal of effort, but it can be done. People like to sing. In a nearby county, hundreds of rural people come to the county-seat once or twice a month for chorus rehearsals; they attend this rehearsal period even in very bad weather. Any church worthy of the name has the natural talent; the leadership is the thing that makes or breaks the undertaking. It is one of the duties of a pastor to see to it that he has a good ministry of music. While a musically-trained pastor is a great aid to any church, he is not an absolute necessity. A non-musical pastor with vision and leadership can see to it that he has excellent music in his church. A business executive does not know all the details of the work in the various departments under his control, but he knows how to secure good work in these departments, and he knows when he is having good work done.

When it comes to assembling talent for our music worship-program, are we really "Mining our mine"? Russell Conwell used to tell of the man who sold his farm that he might go to the diamond fields of South Africa in search of riches—the purchaser found that the farm contained "acres of diamonds." That lecture built Temple University.

In 1836 the world saw the birth of public-school music. It was introduced into the schools of Boston at the insistence of school patrons who thought it would improve the singing in the church services. To a certain extent, that hope has been realized. But in many places the churches are not "mining their mine." It is still possible to find communities which have a fine school-music program with class teaching of instrumental music, with fine bands and orchestras, with fine choruses, with fine small ensembles, with nationally known soloists, where very little of this diamond mine of trained talent ever filters into the worship-service of the church, or the church school, or the choir.

I am a great believer in the value of a church calendar or bulletin. It need not be expensive. If each worshipper is handed a bulletin on entering the church, there is little need for announcements during the service. When all classes of participants in a service—pastor, congregation, and musicians—have a bulletin in their hands, there is no need for awkward pauses in the service. An added value is also the fact that the members of the congregation can at once see the building up of the central idea of the service, as pointed out by the various titles appearing on the bulletin.

There are some in our congregations who receive little from the service except the inspiration that comes from the music or ritual. The present-day studies of the psychology of music tell us that every person hearing music in any form reacts to it in some way. Naturally he reacts to different music in different ways. If we

present for his hearing inspiring, worshipful music, it is easy to imagine his reaction. He is led upward as the poet Moore had in mind when he wrote:

Music! O how faint, how weak
Language fades before thy spell;
Why should feeling ever speak
When thou canst breathe her soul so well?

On the other hand, if he hears music without any spiritual value, it is doubtful if he receives any benefit at all. In fact his mind may be so diverted from the central idea of the service that nothing can restore his attention.

It may be helpful to outline a few services and briefly mention their chief features.

No. 1		No. 2		No. 3		No. 4	
Prelude	Doxology	Call to Worship	Postlude	Prelude-Meditation	Call to Worship	Postlude	Postlude
Processional	Lord's Prayer	Prelude		Call to Worship	Doxology		
Apostles' Creed	Gloria	Processional		Confession (m.)	Lord's Prayer		
Prayer and Response	Hymn	Call to Confession (m.)		Confession (cong.)	Gloria		
Anthem	Scripture	Call to Praise (m.-c.)		Doxology	Organ-Meditation		
Psalter	Prayer and Response	Doxology		Baptism	Hymn		
Gloria Patri	Anthem	Baptism		Anthem	Scripture		
Offering	Responsive Reading	Anthem		Call to Prayer (m.-c.)	Response		
Scripture	Silent Prayer	Call to Prayer (m.-c.)		Prayer and Response	Anthem		
Anthem	Choral Response	Prayer of Consecration		Prayer of Consecration	Responsive Reading		
Sermon	Communion Service	Offering		Offering	Silent Prayer		
Hymn	Hymn	Dedication (cong.)		Dedication (cong.)	Choral Response		
Benediction	Offering	Choral Presentation of		Choral Presentation of	Communion Service		
Doxology	Anthem	Tithes (c.)		Tithes (c.)	Hymn		
Postlude	Sermon	Sermon		Sermon	Offering		
	Hymn	Benediction		Benediction	Anthem		
	Benediction	Silent Prayer		Silent Prayer	Sermon		
	Choral Response	Recessional		Recessional	Hymn		
	Postlude	Postlude		Postlude	Benediction		
					Choral Response		
					Postlude		

No. 1 is a typical Methodist service, without adequate amount of audience-participation. No. 2 is a newer form of service that utilizes the value of audience-participation to a high degree; in No. 1 the congregation participated in six parts while the minister and choir took the remaining nine, but in No. 2 the congregation participated in nine portions of the service, the minister and choir in an equal number. In service No. 3 the difficulty was that the congregation did not seem to feel the service had begun until the pastor and deacons entered at the Doxology. As a matter of fact, there was confusion throughout the Prelude and Silent Meditation, not the fault of the organist but because of the faulty physical arrangement of the service. In this service the congrega-

tion participated in nine parts, the minister and choir doing the other ten.

Service No. 4 is much better than any of the older types because the congregation feels that the service has actually begun at the very first item, the Call to Worship,

for which they always rise. The Silent Meditation with its accompanying appropriate organ music is then the fifth number, not the first. Perfect worship atmosphere dominates from beginning to end—showing what a minor change in the order of service will do.

Organizing a Concert Choir

Two Choirmasters do Something about the Danger of Being Buried Alive Under the Monotony of Routine Activities

By MRS. RUTH KREHBIEL JACOBS



VERY gardener knows, to his profound disgust with the policies of nature, that it is the weeds in his garden that thrive without encouragement, while the most carefully nurtured plants often die. So it is frequently with organizations. But it has happened, that weeds, showing signs of some unusual beauty, have been ushered into the company of choice hybrids.

The history of the Chancel Choir of Worcester, Mass., is the history of a promising weed. Three years ago, there existed in Worcester two church choirs, within a block of each other. The Methodist choir was under the direction of a man, the Congregational choir under the leadership of his wife. One director was an organist, the other a singer; one studied in Paris, the other in Berlin; one was a hard steady worker, the other was intuitive and a fitful worker. The characters of the two choirs were just as opposite. The worker's choir was exuberant, high-spirited, almost adolescent in its reactions; the intuitive director had a choir characterized by New England restraint, caution, and orderliness. The two directors found their common ground in the summer courses of the Westminster Choir School; the two choirs found their meeting point in their complete loyalty to their directors.

One autumn evening, in discussing the plans for the coming season, the sudden idea sprang up to hire a hall and present the two choirs in a concert. And the seed of the weed fell on fertile soil. The program was planned, joint rehearsals were started, the hall rented, both choirs forced their friends and acquaintances to buy tickets. In February 1932, before an audience of 1100 people, this weed came into flower. Everybody sat back comfortably, expecting to witness the unfolding of a field daisy; they sat forward, almost breathlessly observing the majestic unfolding of a flower, rare in color, texture, and fragrance. The next morning the music-critic used headlines, letters and telephone calls deluged the directors. And in the general state of confusion, no astonishment was greater than that of the directors.

There was no doubt that there must be another concert the next season, and that the organization should have a name. So the Chancel Choir came into being. The loyalty of the singers has been broadened to include the new organization. And well it might. The Chancel Choir has brought them rich experiences. They know the honor of belonging to an organization held in universal respect; they earn almost enough from their Worcester concert to finance an annual trip to the Talbott Festival in Princeton; they have known the pleasure of concert trips to other cities; they have experienced the thrill of filling Symphony Hall, Boston, with their voices; they have had a delightful summer trip to Martha's Vineyard, financed by a gala concert there.

But they also realize that recognition must be bought at its own price. The choir has 95 members. Membership is limited exclusively to members of the two church choirs. Although each choir has a weekly two-hour rehearsal, everyone willingly gives another full evening every week for an intense Chancel Choir rehearsal. Before important events, each singer has to pass an individual test on the music to be sung. The manner of entering and leaving the stage is rehearsed carefully. No one dares draw attention to himself by unnecessary movement. Just as their voices must blend into the vocal ensemble, so their personalities must melt into the group impression. This year, in anticipation of the concert at Martha's Vineyard, there were rehearsals every week during an extremely hot summer. No piano is used at rehearsals, except now and then to save time in conquering difficult spots. When time is at a premium, and there is a great deal of preliminary work to do, part rehearsals are held. Memory work is stressed increasingly. This summer a difficult program was done completely from memory, much to the satisfaction of all the singers. That again sets a new standard, for now the choir will never again tolerate notes at a concert.

The Chancel Choir is an amateur group, but they are not allowed to sing like amateurs. Nor do they care to; a choir with high ideals of musicianship is its own severest critic. When a group of trained amateurs expresses itself with a profound knowledge of both the content and the intent of the music, the appeal is so elemental and direct that it is inescapable. But to establish that fundamental rapport between singers and audience has its price in intensity. It has happened that new singers were reduced to hysterical collapse after their first concert with the choir. Once having experienced the stirring pangs of creating something sincere and beautiful, mediocrity will never again satisfy.

Since membership in both church choirs is selective, the Chancel Choir automatically becomes so too, and a splendid balance of parts is possible. There are in the present choir 24 sopranos, 24 basses, 28 contraltos, and 19 tenors. There are several very low basses, who establish the color of that section and make of it a rich black velvet curtain before which the skylark quality of the lyric sopranos, and the changing blend of the inner voices move.

But to answer a few practical questions that may arise in the minds of choir directors:

The Chancel Choir gives one home concert in Worcester every year. The music for this concert is selected during the summer, put into rehearsal in the fall, and used, as far as possible, in service before the time of the concert. The choice of music is limited strictly to things suitable for church. If the setting is splendid but the text trivial, if the text is good but the setting has no particular appeal, it does not pass the censors.



CHANCEL CHOIR

Concert choir of Worcester, Mass., organized by Mr. and Mrs. A. Leslie Jacobs from their choirs of Wesley and Central Churches; there are 95 members—24 sopranos, 28 contraltos, 17 tenors, 24 basses; 17 were absent when the photo was taken for the Martha's Vineyard concert.

As a result of this three-fold test—service adaptability, literary and musical value—the repertoire is one that can bear frequent repetition.

Beside the home concert, the choir sings as many other concerts as possible. The one hindrance to a crowded schedule is the cost of transportation for such a large group. Twice a year the Chancel Choir assisted by the younger choirs of the two churches, gives special vesper services, once at Central and once at Wesley.

You wonder how the directorship can be successfully divided between two people. Very easily, where the two directors are man and wife and have similar ideals. And certainly it is an arrangement that tests the alertness of the singers. It tends to break down habit and substitute attention. The concerts are usually divided into four groups, two directed by Mr. Jacobs, and two by Mrs. Jacobs. In rehearsals, each has half the time and can develop his numbers as he chooses. Or one director may take the entire rehearsal, while the other sits on the sidelines and takes notes. The manner of approach of the directors differs, but instead of disturbing the singers, it gives them the same advantage an artist has when he studies a picture in different lights. With the constant practise of varied interpretations, the singers learn to lean with complete confidence upon the directing of their leader. It aids them to approach the ultimate ideal of creating a number in singing it.

The arrangement is somewhat more difficult for the directors. During a concert, it necessitates changing

from the intense absorption of creation, to the relaxed receptivity of the critic, and back again.

The demands of such an organization as the Chancel Choir on both singers and directors are great. But it is human nature to respond to challenge; giving of time and energy is no sacrifice, when that giving brings experience and satisfaction, and evident growth.

In the three years of their existence the Chancel Choir has built up a splendid repertoire. Only last summer we were talking with friends on the subject of choirs, and one of them relieved his mental pressure somewhat by expressing unexpurgated opinions on choirs in general and particular. With that as an introduction I produced my picture of Chancel Choir, a picture fresh from the photographer's studio.

"What do you think of this, for a choir?"

A profound cigar-scented grunt, then, "What do you call it?"

"The Chancel Choir," pronounced with pride and distinctly.

"Not so bad! Church choir?"

"Yes and no. It is a combination of Mr. Jacobs' choir at Wesley Church, and mine at Central Church. We felt that our congregations were taking the work of their choirs too much for granted, and we wanted to see how a concert audience would react. Joint rehearsals were started, and the concert took place."

"Good idea," with no particular warmth. It was easy

to read his thoughts. Then, after a pause: "Well, did they react?"

"React! It was an ovation. We had to pinch ourselves to make sure we were not dreaming." But I was interrupted with:

"What did you sing, trash?"

And that was the thing that surprised us most, for it was not trash but exactly the same high type of music we sing for our congregations Sunday after Sunday. We believe the professional "secret" is detail! Only too often, church musicians forget that the audience has eyes as well as ears. The robes our choirs wear are all the same kind and the same length; the girls all wear the same shade of stockings; if music is to be held in the hands while singing, it is placed in neat black folders, and the folders are all held at the same level. Our choirs are arranged as much for appearance as for voice-parts. The marching on and off the stage is planned and practised. It is hard work, but it is surprising to see what pride a choir will take in doing things well.

There is much argument about the relative ability of trained singers and amateurs, but very often the only training many of the so-called trained singers get most of the time is the training they receive in rehearsal. Chancel Choir is limited strictly to the members of the two church choirs; we do not admit any others. It is the choir members who do all the regular work in our churches, and we believe it is they who should have the glory of the concert work as well. In our choirs there are many who could not read a note when they joined the choir; and believe it or not, both of us are profoundly thankful that our choristers are all amateurs. We are convinced that the understanding these singers invariably establish with their audience is due to the simplicity and conviction of the amateur, sincere in his expression.

"How can you make such amateurs knuckle down to business at rehearsals?" asked our antagonist. "Good ensemble singing is mighty hard work."

True, it is hard work, but—

"You should see them work in rehearsal," was my answer. And when a number emerges from rawness to beauty, their sense of satisfaction leads them to work harder than ever. They know when a thing is raw just as well as we do, and they know too when they have reached a degree of finish. Each anthem is a new problem to them. We never preach generalities. Each problem is solved by finding its cause. For instance, they may sing a word with a flatness that is almost nauseating. A lecture on voice? No; we get a uniform pronunciation of the vowel, and that a rich one, and the voice quality is changed as if by magic. It may be any one of a dozen problems; remedy the cause—rhythmic conception, or breathing, or manner of attack, or phrasing, or tone support, or projection, or concentration—and in a few seconds you can effect changes that will make the choir glory in their own voices."

Every rehearsal is very carefully planned. We know just which numbers we will rehearse, what we want to accomplish in each one, and how we intend to accomplish it. We balance heavy and light numbers, numbers that strain the voice with numbers that rest the singers. And we create an opportunity at each rehearsal to test their alertness and tonal keenness. We do not let them depend on the piano. The piano is a great help in conquering difficult passages, and sometimes in illustration, but otherwise the singers have to depend on themselves and each other. And we always try to manage so that the choir feels better at the end of a rehearsal than at the beginning.

One difficulty such an organization faces when it undertakes outside concert work is repertoire. Obviously entire programs cannot be changed from month to month. Our plan is to add several new numbers for each concert. For our Martha's Vineyard concert, which climaxed last season's work, we not only presented some new numbers but we sang the entire concert from memory. The longer a choir knows a worthy number, the deeper will be their understanding and interpretation of it. And the successful church service, as well as the concert, is built on the understanding and interpretation of its several parts.

CHANCEL CHOIR REPERTOIRE

- Alcock-vc, Celestial Voices
- Bach-j, He was crucified
- o, If thou but suffer
- Sleepers Wake
- Brahms-g, How lovely is Thy dwelling
- g, Motet Op. 29-2: Mvts. 1 and 3
- Bruckner-h, O Lord Most Holy
- Burleigh-r, Were you there
- Candlyn-o, Tantum Ergo
- Christiansen-vg, Beautiful Savior
- vg, Father most holy
- vg, Hosannah
- vg, Praise to the Lord
- Curry-h, Hymnus Christo
- Dickinson-h, Great and Glorious
- h, In Joseph's lovely garden
- h, List to the lark
- Grieg-h, Jesu Friend of sinners
- Hassler-e, O sing unto the Lord
- Jones-d, God is a Spirit
- g, Psalm 150
- Lotti-e, Surely He hath borne
- Lutkin-s, Choral Benediction
- h, What Christ said
- Macfarlane-g, Ho everyone that thirsteth
- Matthews-h, Epilogue
- Mueller-g, God is in His holy temple
- h, Lo God is here
- g, Praise to the living God
- Noble-h, Go to dark Gethsemane
- Palestrina-e, O Bone Jesu
- Parker-h, When sinks the sun
- Robertson-xu, All in the April evening
- Schuetky-d, Send forth Thy spirit
- Stainer-o, God so loved the world
- Thompson-h, Spring bursts today
- Vulpius-b, Praise to our God
- Russian*
- Arensky-h, We praise Thee
- h, O praise the Lord
- Arkangelsky-j, Hear my prayer
- Bortniansky-e, Lo a voice
- Gretchaninoff-b, Credo
- Ivanov-o, Bless the Lord
- Kopylow-o, Alleulia Christ is risen
- Nikolsky-b, O praise ye the Name
- Rachmaninoff-h, Glory be to God
- Shvedoff-b, We praise Thee
- Tschesnokoff-j, Salvation is created
- Christmas*
- Besly-xu, Shepherds had an angel
- Boughton-xu, Holly and Ivy
- Christiansen-vg, Come Thou Savior
- Dickinson-h, Shepherds' Story
- Fischer-g, Song of Mary

Gevaert-h, A joyous Christmas song
 Sleep of the Child Jesus
 Matthews-h, Christmas Bells
 Niedt-g, In mirth and gladness
 Shaw-hn, How far is it
 Willan-co, Three Kings

[The Key to Publishers will be found on May page 202; a typewritten copy of the Key will be sent to any subscriber requesting it. By this method we are able, with the assistance of the Author, to identify the publishers of each work, translate the names into our Key-letters, and thus enable any reader to secure any desired composition without difficulty.—T.S.B.]

Gregorian Music

An Introduction to a Better Understanding of Gregorian Music and its Modes

By FREDERICK W. GOODRICH

III. HOW TO UNDERSTAND IT



OMING to the question of rhythm, the student of Gregorian music finds before him a somewhat difficult situation, for the exponents of the chant are not agreed among themselves on this important phase of the subject. When it comes to transcribing the melodies from the ancient notation to that of today, we find two schools of interpreters, the 'equalists' and 'mensuralists'.

The reasoning of the equalists is set forth somewhat as follows: A musical notation is to show both melody and rhythm. Melodic signs indicate high and low sounds; rhythmical signs indicate the time value of the notes and the rhythmic course of the melody. When we examine Gregorian melodies we find many single notes and also groups of notes known as neumes. The single notes are found in the ancient notation in various shapes but the modern notation makes them all equal to the quaver. Neumes are found in groups of two notes, three notes, or more than three notes.

In the practical editions of Gregorian melodies edited by the Benedictine Fathers of Solesmes and published by Desclée & Co., Tournai, Belgium (obtainable through J. Fischer & Bro., New York) certain rhythmical signs are used to help in the interpretation of the melodies. The most important of these is a vertical sign known as the ictus. It resembles an accent and is employed to set forth the smallest divisions of rhythm. Literally speaking, the ictus marks the place of the accent or down beat. Another sign is a short line resembling a hyphen, indicating the slight lengthening of a note, or the notes of a whole group when the line is lengthened over them all.

A third sign is a dot or period, which doubles the length of the note after which it is placed. This school of interpretation follows the oratorical rhythm and sees in the prose text the source of ecclesiastical melody. The essence or prose rhythm is the free alternation of words of two or three syllables, so in the chant melodies the essence of rhythm is found in the alternation of binary and ternary note-groups. It will be found on examination that the Gregorian melodies, even the most elaborate, can be divided into two- and three-note groups.

The reader is referred to some actual examples of Gregorian chant, for instance in the volume referred to. If it is realized that all the notes are equal to our quaver or eighth-note of today, it will be seen that the valuation of the notes is equal in every case to

groups of two and three quavers. The score uses crotchets and quavers, the latter singly or in groups of two or groups of three, which we are to interpret as I have indicated.

The principle is even better illustrated in a Spanish (Mozarabic) hymn-melody, date unknown, that consists of groups of two and threes, as the contour of the melody shows. When it is considered that all these melodies date from a period when bar-lines and regular measures were unknown, it would seem that the above method of interpreting the rhythm is one which is most logical and satisfactory. But the mensuralists would interpret the melodies as if the notes were of varying lengths and would therefore be grouped into measures much like our music of today. If we transcribe that Spanish melody into measured notation in 6-4 rhythm and sing it accordingly, a comparison of the results, with the former method of the equalists, will convince readers of this chapter which of the two versions best expresses the spirit of the melody.

Religious Services

The New Type of Church Service Founded on Biblical and Other Inspired Text

"GOD AND A WORLD OF BEAUTY"

op. Clokey-j, Dialogue (followed by professional)

Choral call to worship: Vesper Hymn, Bortnyanski

Poem: Beauty of the Earth

j. God in all nature, Mozart-Mueller (uw)

Congregational hymn

j. I sing the mighty power, Mueller (uw)

Poem: The Beauty of the Sanctuary

Congregational hymn

How lovely is Thy dwelling, Brahms (t)

Scripture reading; poem: Radiance of the Christ

Congregational hymn

s. My Master hath a garden, Thiman (hn)

Sheep and lambs, Homer (g)

off. op. Clokey-j, Intermezzo

Reading: Thy Bountiful Care

j. The Heavens resound, Beethoven (g)

Congregational hymn

Great is Jehovah, Schubert (hn)

Prayer, recessional, benediction, choral amen

By Donald D. Kettring, M. S. M., and R. C. Walker in Market Square Presbyterian, Harrisburg, Pa. "The adult choir occupies the choirloft in the rear of the sanctuary and the junior choirs are seated in the front of the church. The accompaniment for the children is played on the main organ in the rear of the church or on the Echo Organ in the front; the piano is in the rear gallery by the console. We feel that the idea of having carefully selected hymns for the congregation is especially effective."

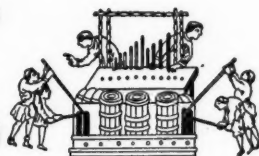


—CHOIRMASTER COURSES—

Organists in the Metropolitan territory have the opportunity of registering for attendance at the Hugh Ross classes in choirmastership in the Guilman Organ School, New York. Besides the subjects commonly associated with choirmastership Mr. Ross will deal specifically with practical methods of tone-production, systematic study of anthems, chanting, and the selection of "suitable choral music in keeping with the size and efficiency of the choir." One course is already in progress; the second begins Feb. 7.

Notes &

Reviews



Editorial Reflections

This Queer World



QUEER WORLD this is. If a thing can be done wrongly, it will be. Here is a neatly-printed program for the dedicatory recital, with the stoplist included in the program; but the first test of the data as printed reveals errors. We can't borrow a Trumpet from a Bourdon, not legitimately anyway; we can't have one Great stop of sixty-one pipes and another of only fifty-eight, anyway not if we are sober. And there's an e on Marche in Tchaikowsky's Marche Slav but not on the Slav, though in Schminke's Marche Russe the e belongs to both words. The innumerable ways of spelling Sheherezade would drive a reader to drink.

I doubt if our office receives many stoplists that deal correctly with spelling and derivation. I doubt if we receive many recital programs in which all spellings are correct. And the famous people who indulge in this carelessness are legion.

A-cappella has two p's. The proper way is DeLamarter, not Delamarter; on the other hand it is Mackinnon, not MacKinnon; nor is it MacFarlane, but rather Macfarlane. Few dabblers in faux-bourbons know it should be hyphenated; Mr. H. William Hawke is one of its few authorities who know how to spell it; evidently Mr. Hawke believes in infinite attention to details. It's wholesome. There is properly an é on the end of grille. And to be correct about it we should program it as Kamennoi-Ostrow. Kopylow you can spell in a dozen different ways.

Before we talk about medieval music on our printed programs we ought to learn how to spell it. And when we tell who is to sing the obbligate we should be sure to spell it in an accredited manner; even some of our most scholarly organists do not know it takes two b's.

The world's a comedy of errors, but the only people who ever get condemned for it are publishers; they are supposed to get everything correct. Miss Vosseller and I are two unique people who both know the minimum of correct word-spellings and admit it. As a youngster I was ashamed of my inability to spell. I've gotten over that. I'm in the very best company in the world, for the most famous people are often impossible spellers. I suppose we have all been so busy trying to pay attention to things of importance that we've not bothered to turn our minds into dictionaries, to store therein the rules and regulations of spellings.

However, wouldn't it be better to use our dictionaries more before passing our thoughts into print? I believe so. Carelessness is a bad trade-mark for any worker. Incidentally, we print recital and church-service pro-

grams to inform our readers on repertoire but we do not call together a board of censors before typewriting our selected programs for the linotyper, and our typist is instructed to follow the programs in most of the spellings; if there are errors, blame it on the organists and not on us. We do not require the compilers of our printed programs to check every composer and title; it would take too long.

If any reader wants to test his knowledge of spelling we give him the following list to rewrite correctly; some are correct, some are not. There are twenty-six of them. Any reader able to write down twenty of them correctly—correctly according to the best authorities—without recourse to any reference-work will have his subscription extended a year. Here's the list:

Bells of Ste. Anne (Russell's)
Brustwerke
Daquin
Doppel Flute
Exsultemus (Kinder's)
Fern Orgel
Flauto Ouverte
Flute d'Amore
Hoffman, Joseph
Honneger
Hauptmanual or Hofmanual?
Jesu Bambino
Lieblich Gedeckt
Lindberg
Marenholtz
Meissner
Ober Amergau
Rohr Flute
Ruckpositive
Saxaphone
Schnitger
Schultze
Schwelwerke
Theremin
Vox Celeste
Wald Horn

—t.s.b.—

"Too much reporting of recitals after the event. Print notices of recitals before they occur. I very often travel a hundred miles to hear a fine organ recital if I hear of it in time . . . And for the love of —, get 'em to stop playing 'American' organ music."

Mr. Stanley W. Goulden says that. There are a few who do play American music for the sake of politics and we wish they'd stop that, but it seems worse to refuse to play it merely because it is American; and we know some of the grand old-timers who still have that attitude. Anybody want us to name some of them?

About publishing recital programs in advance we're in full agreement. One difficulty still is that many recitals

are so poorly planned that the organist himself doesn't know what he will play till about a week before the recital. Recitals of that type are better not published at all. If life did not persist in being so practical we would gladly discontinue the publication of programs after they were given and use only those available in advance.

The habit of advance preparation is increasing. Mr. Kraft, for example, has his whole season of Cathedral and Lake Erie College programs planned and in print before he plays even the first one. Mr. Quimby of the Cleveland Museum usually follows the same plan. Mr. Farnam invariably did it in his mature years at Holy Communion. When we know a program has been planned and prepared well in advance, we can listen to it or study it with a great deal more pleasure and profit.

—t.s.b.—

"Right now I feel as you do about conventions of organists. They are frightfully boring, and get nowhere. Everyone says, 'Wasn't that a wonderful recital,' but deep down in their hearts and in their thinking—and sometimes in their private conversations afterwards—they admit it was awful. Then too, nothing is done to help solve or even discuss the problems of the church musician. Few churches want recitals as such and fewer still want the music the recitals present. I am beginning to feel more and more that the organ is not a recital instrument. Every time I hear an organ recital I am either more disappointed or more bored. Let's face the music. Is the organ, or can it ever become, a recital instrument?"

Our correspondent feels as I do about conventions. How do I feel? We had been discussing not conventions but printed reports of how wonderful everybody would like to think everything and everybody was after the conventions were over, and my particular conclusion remained as it had been for some years, largely against using valuable space for publishing reports of recitals when those reports could not possibly tell the truth. Our correspondent had not attended many conventions, I suppose, and disagreed with my estimate. Now he's converted, he admits.

I recall a convention some five years ago when a speaker undertook to discuss anthems the average country choir could use. Did he mention Dr. J. Christopher Marks? Or Dr. George B. Nevin? Or Harry Rowe Shelley? No, he talked about Stainer (as though he were good) and Gibbons and Palestrina. He might just as well have advised his hearers to feed their congregations rat-poison and be done with it. Theoretically fine advice, certainly; practically it showed a complete and perfect lack of even the faintest understanding of the very real problems confronting every small-town organist in all America. But no, the welfare of the congregation doesn't matter when the honor and the glory of the profession are to be preached about.

There are all sorts of organists in the world. I shall probably never forget the incident of several seasons ago when Mr. Gunther Ramin first brought from St. Thomas' Church in Leipzig the Bach traditions prevailing there. Two organists were discussing the recital afterwards. Were they talking about the way Mr. Ramin played Bach? No, they were discussing some of the other organists they saw there.

Is the organ a recital instrument? Certainly it is. The grandest recital instrument known to man. Compare its wealth of color with the limitations of the violin, or the piano, or the voice. Ridiculous comparison. The organ is a million miles ahead on every count. Just because the average organist is underpaid and overworked and cannot possibly devote himself to the labors of a

concert career, is no reason at all for blaming the resultant deficiencies on the organ; it's the conditions facing the organist that are to blame.

The organist's audience is still limited. At any rate we have all talked ourselves into believing it. But is it? I cannot see why it should be. Without over-taxing my memory I can recall at the moment about eight recitals of the past few seasons that for genuine musical beauty could not have been surpassed by anything less than a first-rate orchestra, say the Philadelphia, the Boston, or the Cleveland Orchestras.

Perhaps some of our readers miss the mark in Senator Richards' activities of the past decade, activities somewhat climaxed in his current German series. He doesn't care about the organ as an interesting development in itself; the thing that makes it so interesting to him—and I imagine his interest in the organ during the past two decades has cost him more than fifty thousand dollars—is its ability to make music, and since he does not go to church on Sunday to hear it, he hears it only in recital and in private demonstration. I doubt if anyone could convince him to their way of thinking the organ not a concert instrument. He will readily admit it is not frequently presented as a creditable concert instrument, but he believes he knows some of the reasons, and I believe he does too.

Senator Richards believes Silbermann and Schnitger used methods that are worth reviving in part. If organ-building is an art, and we all know it is, then the mechanical limitations of the seventeenth century have little bearing on the ability of the old artists to create beautiful organs, just as modern inventions have no bearing on the relative artistic qualities of the Rembrandt school of painting. If the organ were only a machine, it would be folly to spend money printing articles about old organs. I believe with Senator Richards that we have something fine to gain by clarifying our ensembles if we can do it without going to the extreme of confusing clarity and hardness. We must retain all the lovely warm voices so largely created by American builders in recent decades; throw these lovely tones on a background of clarity and the instrument will then be tonally perfect.

The organ is the grandest of concert instruments, though conditions are such that few concert organists can develop their art satisfactorily for the present. But we can be thankful for those exceeding few and give them every opportunity to sell their product at least once each season in our city. Furnish the opportunity for them and they'll work a revolution in our behalf that will increase the salary of every competent church organist in all America. They'll take us out of a class with the sexton and put us in a class with other artists.

—WANT A RECITALIST?—

Finding the funds officially available were not sufficient to guarantee a recital by Gunther Ramin in Cleveland, Arthur W. Quimby brought the plan to the attention of the professional organists and friends of the organ in his city and raised the necessary amount to present Mr. Ramin in a public recital in the Cleveland Museum of Art—where not even a collection was taken. No group of organists in any city, however remote, need be isolated from personal contact with the latest and finest developments in the art of organ playing of they really want the inestimable benefits our touring recitalists offer. Cleveland shows the easiest and best way to manage it.

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By EDWARD B. GAMMONS

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Critiques

An Endeavor to Report Honestly on the Details of Concert Performances

...MR. RAMIN...

When Gunther Ramin first played to a New York audience in Wanamaker Auditorium the hall was hardly more than a quarter filled but the applause was vociferous. His second New York recital that season crowded Holy Trinity Lutheran to capacity; the chancel had to be filled with chairs and the vestibule was packed with standees. His first New York recital of the present tour was played again in Holy Trinity Lutheran but it was decided to await his program in the Church of St. Mary the Virgin for this review, chiefly because of the things G. Donald Harrison and the Aeolian-Skinner forces did there in the new organ for Raymond Nold. The church was packed to capacity. Gunther Ramin had proved himself to critical audiences.

Bach, Toccata and Fugue Dm
My heart is filled with longing
Now let us sing with mirth and joy
Passacaglia

Buxtehude, Fantasia on O Morning Star
Reger, Fantasia on Bach
Improvisation

The thing Mr. Ramin brings to American audiences is a profound enthusiasm for grand effects. His chief successes were the Bach Toccata and Reger Fantasia. Buxtehude still seems feeble; his music is feeble compared to Bach. The Passacaglia was done entirely dif-

ferently from the performance of the first tour; I do not know why, but apart from the grandness of the full-organ climaxes the performance did not equal his other portrayal—though that opinion is not entirely shared by others. (Yet a writer is foolish if for any reason he fears to say what he believes is true.) In the delicate and lovely things, such as many of the choral preludes are, such as the middle section of the Passacaglia is, Mr. Ramin evidences chiefly his German predilections and cares nothing for the finer methods so well known in America through the performances of a few of our finest recitalists. Also in the first part of his improvisation he too frequently ran into dead-end cadences and broke the continuity, but by the time he reached the middle of the improvisation he had found himself and it was, for anyone who cares for such things on a recital program, a commanding performance. Personally I dislike improvisations as part of a recital; there are a dozen arguments against them. Mr. Ramin has too much sterling musicianship at his command, it is a mistake to turn to the showmanship of an improvisation, in spite of its appeal to the uneducated mob.

St. Mary's has had many recitals by many recitalists, but not once has it had such an audience as went to hear Mr. Ramin. What did it get? It got the thrill of a life-time in those full-organ passages. Mr. Ramin has a way of bringing out such a flood of glorious tone that it amounts virtually to a thrill. It is never harsh or screaming. I believe he knows how to register for full-organ so that it can never be harsh—and what a blessing that is. I do not at the moment recall any such full-organ grandeur elsewhere. It's what makes a Ramin recital worth five or fifty or a hundred dollars to an organist who wants to know the maximum about Bach and the organ. Ramin is about the only man who can make me enthusiastic about Reger; I never could make myself enthusiastic about it.

Go to hear this man; that's my advice to every reader. Don't copy him as the ideal in the finer style of playing on a modern American organ, but work like a Trojan to discover how in the world he can make an organ sound so utterly grand. And if you learn how it's done, your reputation is made.

Mr. Ramin is a grand player. He's a glorious player. He has something that thus far cannot be copied. Don't make the mistake of imitating it in public. It's dangerous. But it's as grand and thrilling as organ music ever can be.

MR. FOX...

Again St. Mary's was well crowded, for the second recital of the series, and the program was splendid, not an uninteresting thing on it:

Daquin, Noel
Bach, Son. 4: Allegro
Brahms, Behold a Rose
Bach, Fantasia and Fugue Gm
Franck, Grande Piece: Andante
Dupre, Bretonne: Fileuse
Franck, Chorale 3
Middelschulte, Pedal Etude
Nevin, Autumn Memories
Mulet, Thou art a Rock

Mr. Fox has already been so highly praised in these pages that it read more like a eulogy than a critique; this time he played even better. He was smoother in the flow of the program; his registration in the finer little things evidenced good taste and no defects; his technic in such dashing things as the Middelschulte pedal fire-works and Mulet Rock was unspoiled by the slightest catch anywhere. He has undoubtedly

practised all his difficult numbers so thoroughly that he can in practise take them much faster than they should be, and still get them correct—which is the sort of preparation that should prelude the public presentation of any complicated masterpiece.

In his playing of the first three numbers it would have been impossible to guess whether the artist was twenty-one or fifty-one; Brahms is easy for an old hand and so easy also for a young hand that the young heart forgets to get into it, but not so with Mr. Fox. I hail him as already an artist, even though he has only gotten into his twenties; any man who can put on one program a Bach Sonata movement, Brahms choralprelude, the Dupre Fileuse, and Mulet Rock, and do all four styles beautifully is a true artist.

He will one day acquire that intensely crisp staccato essential in such figured writing as the Mulet, the clarity of registrational conception necessary to put any Bach fugue across, and the unhurried affectionate lingering over sheer beauty and grandeur that made Franck write his three Chorales. Heaven help the rest of us if he acquires these triple excellencies too soon, for then he'd be the perfect recitalist and make too much trouble for the rest of us.

Study the program a moment. It was satisfying. The noise came chiefly in Nos. 4, 7, 8, and 10—on an accelerando scale; isn't that a contribution to our discussion of program-making? I believe it is. It satisfied anyway. Then the distinctly beautiful and quiet things (beautiful things are always quiet) were grouped to hang together: Nos. 2 and 3 together, then after but one interruption, 5 and 6. No. 7 afforded satisfaction in both styles, soft and loud. That gave a big patch of beauty painted right across the middle of the program. Humanity needs more beauty in organ programs and less effort to astound or thrill. It is only patch-work to build a program on alternate loud and soft pieces; Mr. Fox grouped his. He seemed to be planning something for an audience to enjoy.

This artist can play, and he has been using his head too. He began right on time, and his waits between numbers were reduced to a perfect proportion, neither too short nor too long. To my heart and mind it was a fine recital of the kind I'd willingly go to hear in any weather.

...MR. WEINRICH...

For the third recital of the St. Mary Wednesday series the church was, for the third time, almost crowded to capacity—the first that has happened in New York City in many a year. No one knows what it means; we wish we did. Mr. Weinrich's program was severe:

Sicher, c. 1500, Now let us sing
High your praises now upraise
Cabezon, 1510, Diferencias
Palestrina, 1526, Ricercare
Byrd, 1538, Variations (Woods so Wild)
Miserere
Bull, 1563, Lest us with pure hearts
Sweelinck, 1562, Fantasia Echo Style
Titelouze, 1563, Ave Maris Stella
Pange Lingua
Frescobaldi, 1583, Toccata l'Elevazione
Scheidt, 1587, Variations Fortuna my Foe
Buxtehude, 1637, From God shall naught
Prelude-Fugue-Chaconne C
Bach, 1685, Out of the depths
In Thee is gladness
When in the hour

Dear Christians let us now rejoice
Toccata F

I attended primarily through admiration for Mr. Weinrich and partly to see how much dull history I could stand. The program-matter gave the audience virtually nothing, but Mr. Weinrich's superb registration gave them so much that not more than twelve or twenty walked out; only two or three had walked out on the former two programs. It was by no means a triumph for organ literature but it was an emphatic triumph for the organ and the organist. Do we ask if the organ is a concert instrument? We are answered. It is. And it can be made so in spite of dull literature. The essentials are registration and style; nothing else matters.

Some of Buxtehude's best things are the equal of Bach's poorest; Buxtehude himself would not claim more. These old things are interesting historically, but they are not music comparable to the best of Bach, Franck, Karg-Elert, Vierne, Widor, among the foreigners, or Andrews, Barnes, Clokey, DeLamarter—to name but the first alphabetical four—in America. I do not believe we dare allow either the historic or the American element to enter into this business of program-making; if recitals are not made purely for the enjoyment of the organ, they should be played to other than public audiences. Perhaps people do listen to the piano, violin, and voice for the sake of the literature presented; but they listen to the orchestra and organ primarily for the intrinsic beauty of orchestra and organ. Mr. Weinrich's program and his playing proved that anew.

I do not recall having heard any complete recital wherein the registration was continuously so deftly handled. It was a masterpiece on that score alone. With normal Diapason or piston registration the effect would have been deadly. Mr. Weinrich outdid himself in his bent for beauty and spice in tone-color; there were no dull moments. He knows the deadly effect of forte organ-playing if indulged in very often in any program, and he avoided it. His work was clean-cut and precise; we could hear the contrapuntal texture of the underparts. He played that taxing Toccata in F without once losing control of its rhythmic pulse—and how often has that been achieved here or anywhere? Ramin plays fortissimo better because he gets from the organ a tremendousness other players never approach, and he also does something to Bach's Dear Christians Let us Now Rejoice which must have come direct from the Bach atmosphere of Leipzig. In those things Mr. Weinrich has been excelled; in no others.

There are those who openly say there cannot be finer organ-playing than Mr. Weinrich's. Those of us who realized that all our enjoyment of the evening was due to the way Mr. Weinrich was doing his work, and not at all to how the composers had done theirs, are more than ever convinced that Mr. Farnam has had his wish and that one of his pupils has at last been able to surpass his master.

What Mr. Weinrich was saying in this recital interested me only in the Byrd Woods, Sweelinck Echo, and Scheidt Fortuna; the way he was saying things interested me in every measure. He proved the pre-Bach as stupid as I expected, but he proved himself even finer than I expected. It was the triumph of the organ as a concert instrument, and of the organist as a concert performer.

—EDWIN H. LEMARE—

died Sept. 24 at his home in Los Angeles, Calif. According to the newspapers, his fame would rest upon the popular song "Moonlight and Roses," which was mere-

ly a jazz version of the once-popular Andantino in D-flat. But his real claim to fame is his contribution to organ repertoire through the transcription of Wagner's orchestral works published over his signature. And matched with that we would probably also have to rank his earlier work as recitalist in the days when organ playing as we know it now was unknown.

Mr. Lemare was born Sept. 9, 1865, at Ventnor, on the Isle of Wight, just off the south coast of England. He studied with E. H. Turpin in whose home he and two others lived as pupils, entered the Royal Academy of Music with a Goss Scholarship in 1878, and received his F.R.C.O. certificate in 1884. In recognition of his weekly recitals at Holy Trinity, London, he was made Honorary Fellow of the R.A.M. From 1897 to 1902 he was organist of St. Margaret's, Westminster, where he continued his weekly recitals and gained fame by producing with his choir of 60 boys and men the first act of "Parsifal," himself playing the organ accompaniment from the orchestral score.

In 1900 he made his first visit to America, making such a name for himself that he was appointed in 1902 organist of Carnegie Institute, Pittsburgh, Pa., retaining the post till 1905; in 1909 he married Miss Charlotte S. Bauersmith of Pittsburgh. For a brief time he was municipal organist for Portland, Me., and later at Chattanooga, Tenn. While municipal organist at San Francisco, Calif., a post he held for a few years, there was an unpleasantly bitter controversy on his programs.

He has many organ works published. Perhaps an excellent basis of judgment on organ repertoire of the period represented by Mr. Lemare would be the summary of compositions used by Mr. Samuel A. Baldwin during his twenty-five years as organist of the College of the City of New York. Two movements from his Sonata were used 15 times during that quarter of a century and about half a hundred smaller pieces were presented a total of 110 times, an average of about two uses for each composition; two of his works were used last year in his former post in Pittsburgh. Mr. Lemare was always the confirmed Englishman, with little regard for any of the artistic products of his adopted country. Unquestionably his contribution to the American organ world was his earlier work as a touring recitalist and the impetus his Wagner transcriptions gave to organ repertoire, and also, indirectly, to organ building.

—KMOX BROADCASTS—

Oct. 15 KMOX of St. Louis began a series of weekly broadcasts to be continued every Monday at 10:20 p.m. central time. The organ is a 4m Kilgen completely expressive, installed "in a room of unusual size for a radio station," and C. Albert Scholin is scheduled for the first four programs, with George L. Scott to follow. The series is sponsored by the Kilgen company with the purpose of broadcasting legitimate organ music by recognized organists on an adequate concert organ. KMOX is one of the key-stations of the Columbia chain and operates on 1090 kilocycles at 50,000 watts; for the present the 25-minute programs will go over KMOX only but "in the near future it is planned to add other programs that will be carried by the complete Columbia circuit. This is the result of a very enthusiastic response accorded the serious programs of last season." We suggest that all organists and builders who wish to see legitimate organs broadcast more frequently in legitimate organ music played by creditable professional organists, listen in to these broadcasts and write to KMOX in support of the series.



MR. CARL F. MUELLER

Organist of Central Presbyterian, Montclair, N. J., since 1927, where he plays a 4-40 Skinner and directs an adult chorus of 40, women's choir of 25, and junior choir of 30; he also directs the A-Cappella Choir and Women's Glee Club, 60 voices each, of Montclair State Teachers College, and gives a course in choir-work at the School of Sacred Music, New York City. He was born Aug. 12, 1892, in Sheboygan, Wis., graduated from Elmhurst College in 1910, studied organ with C. G. Stanger, Wilhelm Middelschulte, Clarence Eddy, Dr. Clarence Dickinson. Neither of his parents were active in music; he married Miss Lenore Anne Eckardt in 1915 and their two daughters are studying music. A decade ago Mr. Mueller was devoting himself to recitals and during his dozen years in Milwaukee he attained considerable fame, with little thought of composition. Observing the things Dr. Williamson was able to do with choirs, Mr. Mueller took the summer courses and has since transferred his interests from organ recitals to choir work and choral composition, branching into organ composition as well. His choirs are deservedly famous, but the dynamic Mrs. Mueller deserves most of the credit in the children's-choir division, Mr. Mueller confining his work to the adult choirs. He is intensively a church organist and his organ compositions are conceived chiefly for church use, as their titles indicate. He is a tall, well-built, commanding figure, crisp, energetic, intensely earnest, efficient; clean-cut in manner and dress, without being fussy; artistic in mood always, but never temperamental. If we were

searching for the ideal on the organ-bench, we might nominate this man; though he is all artist, he is none the less all man also. These qualities are evidenced in his compositions. Photo 1931.

Published organ works:
Ambrosian Prelude (uw.)
A Sabbath Melody (h.)
A Song of Triumph (uw.)
Departing Day (uw.)
Echo Caprice (uw.)
In Bethlehem's Town (uw.)
In Joyful Adoration (uw.)
Paeon of Easter (uw.)
Song of Contentment (t.)
Thou Art my Rock (uw.)
When Shadows Deepen (h.)

The best-sellers have been Bethlehem's Town, Paeon of Easter, and Departing Day, in that order; Mr. Mueller's preferences are the Ambrosian Prelude and Thou Art my Rock. There are about 40 anthems published, but no anthems or organ pieces in ms. other than the products of the recent summer in Vermont.

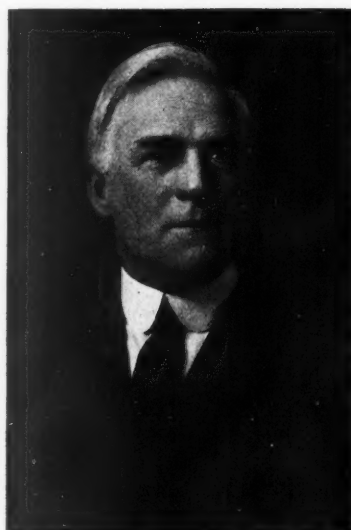


MISS BENNA MOE

earns mention in this series because of her excellent Suite published in America. She is a Danish composer residing in Espergarde, Denmark, where she rates as an organist and composer by examination, having studied with Thuner at Christ Church school in Copenhagen, gaining her certificate there in 1915. Recent photo.

Published organ works:
Alpine Suite (a., 1929)

This work was favorably reviewed in June 1930 and again mentioned in August 1934, because of its unusually practical character. Miss Moe has 16 works published in Denmark and America, but only one for organ; other Schmidt publications include piano pieces.



MR. JOHN HERMANN LOUD
Organist of Park Street Church, Boston, Mass., since 1915, where he plays a 3-41 Woodberry organ built in 1910 and directs a chorus, with two rehearsals a week during the season. He was born Aug. 26, 1873, in Weymouth, Mass., finished his schooling in Thayer Academy, studied organ with Henry M. Dunham, Franz Grunieke, Alex. Guilman, and theory with Stephen A. Emery, Heinrich Urban, and J. Varley Roberts. He earned the A.R.C.M. certificate in 1895 and the F.A.G.O. in 1907. His church positions began in 1890 in Weymouth and with the exception of four years in Springfield have been confined to Boston and its suburbs. He married Miss Myrta Elsa Fiske in 1901; neither his parents nor his two children have ever been active in music. Mr. Loud devotes his time to his church, teaches piano, organ, and theory, and has given about 600 recitals throughout the country; photo taken in 1925.

Published organ works:
Ecstasy (uw., 1917)
Dominus Regnavit (uw., 1920)
Thistledown (uw., 1920)
Chant Angelique (uw., 1921)
Exultate Deo (uw., 1921)
Fantasie on Old Hundred (uw., 1922)
Magnus Dominus (uw., 1922)
March Processional (t., 1928)
Festival Postlude (t., 1930)
A Reverie (t., 1932)

The best-sellers have been the Chant, Fantasie, and Thistledown; Mr. Loud's preferences are Reverie, Dominus, Ecstasy, and Exultate. There are ten organ pieces in mss. and four published anthems and songs.



Recital Programs

NOTE

For the conditions under which programs are accepted for this column address the Editorial Office.

...*Harry E. COOPER
...First Baptist, Chanute, Kan.
Ravanello-j, Christus Resurrexit
Lemmens, Fanfare D
Boellmann, Priere a Notre Dame
Bach, Fugue D
Martini, Gavotte
DeBricqueville, Pedal Etude
Guilmant, Grand Chorus D
Bossi, Scherzo Gm
Guilmant, Canzona Am
Yon-j, Rapsodia Italiana
...*Edward G. MEAD
...Bowdoin College
Bach, Prelude and Fugue C
Son. 3: Adagio
Toccata Dm
DeLamarter, Carillon
Foote, Pastorale
Dickinson, Storm King: Scherzo
Edmundson-j, Bells Through Trees
Rogers, Suite: March
Boellmann's Gothic Suite

...Rev. Duncan S. MERVYNNE
...Presbyterian, Pasadena, Calif.
...Radio Programs
Dieckmann, Song of Happiness
Mason, Dawn
Lowden, Marche Brillante
Harker, Summer Night
Frysinger, Moonlight
*Cadman, Meditation
Tours, Allegretto Grazioso
Galbraith, Allegro Pomposo
Rockwell, Canzonetta
Friml, Chanson
*Grey, Pastorale G
Stevenson, Vision Fugitive
Frysinger, Grand Choeur
Friml, Hymne Celeste
Thompson, Woodland Shadows
*Kinder, Meditation
Manney, In Fancy Free
Macfarlane, America the Beautiful
Major, Intermezzo
Wyckoff, Moods
"Organ broadcasts are made
Wednesday evenings before the
prayer-meeting; James H. Shearer is
organist of the church."
...*Claude L. MURPHREE
...Florida A. & M. College
...Dedicating 2m Wurlitzer
Franck, Chorale Am
Nevin, Sylvan Idyll
Weaver, Squirrel
Lemare, Swing Low

Bach, Prelude and Fugue Am
Edmundson-j, Setting Sun
Korsakov, Bumble-Bee
Russell-j, Bells of St. Anne
Rogers, Son. Em; Scherzo
Murphree, Hymntune Paraphrase
Gaul-j, Foot of Fujiyama
Snow, Distant Chimes
Bonnet, Concert Variations

We like this program because it presents music its audience was sure to understand and enjoy, and yet has the classics represented in Bach and Franck. For true sprightly and interesting concert music, Mr. Murphree's selections of the lighter numbers cannot be improved upon.

...John V. PEARSALL
...Highschool, Kearny, N. J.
*Mendelssohn's Sonata 4
Nevin, Narcissus; Rosary.
Friml, Chanson
Buck, On the Coast
Wolstenholme, Question; Answer.
Flagler, American-Air Variations
Boellmann, Toccata Gothique
*Bach, Fugue G
Frysinger, Forest Whispers
Korsakov, Silent Woods
Gretchaninoff, Autumn Song
Brewer, Indian Summer
DeBricqueville, Pedal Etude
Hollins, Intermezzo
Liszt, Liebestraume

WINSLOW CHENEY

MASTER ORGANIST INTERPRETER OF BACH BRILLIANT REPRESENTATIVE OF THE FRENCH SCHOOL TRIUMPHS IN EUROPE

... The public, which responded very numerously to his call, was not sparing with him in its applause.

In a program particularly difficult, played entirely from memory, without the slightest imperfection, Mr. Cheney affirmed a purity and a nobility of style very uncommon, allied with a technique of a suppleness, a precision, and a surety which were remarkable.

... Mr. Winslow Cheney represents brilliantly the tradition of the French school. M. Don, in LE MONDE MUSICAL, April, 1933.

Recital of the works of Bach ... a grand success ... very brilliantly executed ... young virtuoso ... the method and the style of the French school. E. F. in COMOEDIA, Paris, April, 1933.

Brilliant recital of the works of J. S. Bach. JOURNAL DES DEBATS, Paris, April, 1933.

Master of his instrument ... musical sense developed to the highest degree ... played remarkably well ... delicious sonority. He was warmly applauded. NEW YORK HERALD, Paris, March, 1933.

Bach program before a large crowd, and with brilliant success. CHICAGO TRIBUNE, Paris, April, 1933.

All-Bach recital ... large crowd ... program well chosen ... afforded him ample opportunity to demonstrate his abilities ... smooth technic ... enthusiastic audience gave him hearty approval. Paris Critic of THE MUSICAL COURIER, April, 1933.

As guest Artist with the Manchester Symphony Orchestra Cheney's contribution to the evening was to show how brilliantly the Parr Hall organ can be played ... handled the instrument with the cleanness and dexterity of a flautist ... moving in its perfection of phrasing and steadiness of intonation. WARRINGTON GUARDIAN (England), March 18, 1933.

High technique ... mastery of his instrument. WARRINGTON EXAMINER (England), March 18, 1933.

Winslow Cheney ... heard at Town Hall (Manchester, England) ... recital devoted entirely to works of Bach ... enthusiastically received ... an ovation.

The recital took place under the auspices of the City of Manchester, on the Town Hall organ, which is the pride of the municipality ... He is the first American organist to be invited. R. P. (Manchester Critic) of THE MUSICAL COURIER, April 13, 1933.

MANAGEMENT: BERNARD R. LABERGE, 2 WEST 46TH STREET, NEW YORK CITY

Saint-Saens, My Heart at Thy
Friml, Moonlight on Lagoon
Macfarlane, Scotch Fantasia

Programs given Sundays at 4:00
under auspices of the board of edu-
cation.

...Albert J. RUPPEL
...Calvary, Wayne, Pa.
Franck, Piece Heroique
d'Antalffy, Rural Merrymaking
Widor, 4: Andante Cantabile
8: Finale
Barnes, Chanson
Bach, Fugue a la Gigue
Karg-Elert, Pastel 3
Dethier-j, The Brook
McAmis, Dreams
Franck, Finale Bf
...Stanley E. SAXTON
...Skidmore College
Corelli, Suite F
Wagner, Tristan Act 3 Prelude
Luigini, Ballet Egyptien Excerpts
Tournemire, Piece Symphonique
Nevin, l'Arlequin
Sowerby, Comes Autumn Time
...*Alexander SCHREINER
...University of California
*Widor, 6: Allegro
Beethoven, Sym. 5: Andante
Arcadelt, Ave Maria
Boellmann, Ronde Francaise
Godowsky, Sylvan Tyrol
Paradoxical Moods
Rendezvous

Tchaikowsky, Marche Slav
*Handel's Water Music
Bach, Prelude and Fugue Cm
Karg-Elert, Mirrored Moon
Haberbier, Enchanted Bells
Liszt, Les Preludes
*Widor, 6: Allegro
Beethoven, Son. 1: Adagio
Bach, Prelude and Fugue D
Karg-Elert, Adeste Fideles
Tchaikowsky, Allegro Con Brio
Johnston-j, Evensong
Wagner, Tristan: Love Death
...Harold SCHWAB
...Univ. Southern California
Handel, Con. 10: Int. and Allegro
Dunham, Meditation
Dupre, Verse of Magnificat
Bingham, Roulade
Beethoven, Sym. 5: Triumphal
March
*Beethoven, Adagio, Op. 81a
Capon, Medieval Fragment
Guilmant, Fugue D
Burdett, Groves of Biskra
Brewer, Autumn Sketch
Sowerby, Comes Autumn Time
*Handel, Con. 2: Int. and Allegro
Bach, 'Tis my Pleasure
Karg-Elert, Pastelle
Dupre, Ave Maris Stella Final
Wagner, Prize Song
Bonnet, Caprice Heroique
...Leslie P. SPELMAN
...Univ. North Carolina

Marcello, Psalm 19
Martini, Gavotte
Gluck, Orpheus Air
Guilmant, Son. 1: Finale
Bach, Fantasia and Fugue Gm
H. W. Lamb, Prelude and Fughetta
Broughton, Sacramentum Unitatis
Nevin, Will o' the Wisp
Bonnet, Rhapsodie Catalane
...*Thomas H. WEBBER
...Zion Lutheran, Hamilton, O.
...Dedicating 3-58 Moller
Bach, Prelude and Fugue G
Ich Ruf zu Dir
Siliano
Faulkes, Ein Feste Burg
Debussy, Damosel: Prelude
Franck, Chorale Bm
Guilmant, Fugue D
Russell-j, Bells of St. Anne
Edmundson-j, Passion Symphony
Karg-Elert, Landscape in Mist
Weaver, Squirrel
Edmundson-j, Medieval Toccata
...Calvary Church, Pittsburgh
...Edmundson Program
Adeste Fidelis
Veni Emmanuel
In Dulci Jubilo
From Heaven on High
Quietude du Soir
Imagery in Tableaux
Winter Sunset
Passion Symphony



Stoplist

Proposed for

PORTSMOUTH, OHIO
SECOND PRESBYTERIAN
Geo. Kilgen & Son Inc.
V-33. R-35. S-48. B-11. P-2449.
PEDAL: V-2. R-2. S-12.
32 Resultant
16 DIAPASON 10" 44
Dulciana (C)
BOURDON 56
Spitzfloete (G)
Gedeckt (S)
8 Diapason
Bourdon
Gedeckt (S)
4 Bourdon
16 Tromba (G)
8 Tromba (G)
GREAT 6": V-10. R-10. S-12.
EXPRESSIVE
16 SPITZFLOETE 73
8 DIAPASON-1 73
DIAPASON-2 73
HARMONIC FLUTE 73
GEMSHORN 73
4 OCTAVE 73
HARMONIC FLUTE 73
2 2/3 TWELFTH 61
2 FIFTEENTH 61
8 TROMBA 10" 85r16'
HARP 49b
CHIMES 25t
Tremulant

SWELL 7": V-14. R-16. S-14.

16 GEDECKT 73
8 GEIGENPRIN. 73
STOPPED FLUTE 73
FLAUTO DOLCE 73
FLUTE CELESTE 73
SALICIONAL 73
VOIX CELESTE 73
4 FL. TRAVERSO 73
GEIGENOCTAV 73
2 FLAUTINO 61
III MIXTURE 183
12-15-19
8 TRUMPET 73
OBOE 73
VOX HUMANA 73
Tremulant

CHOIR 6": V-7. R-7. S-10.

16 Dulciana
8 DIAPASON 73
DULCIANA 85m16'
UNDA MARIS 73
MELODIA 73
4 FLAUTO D'AMORE 73
2 PICCOLO 61
8 CLARINET 73
Harp (G)
Chimes (G)
Tremulant

COUPLERS 24.

Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 4: G. S. C. Reg.
Combons 28: P-5. GP-5. WP-5.
CP-5. Tutti-8.

Pedal stops optionally controlled
from manual combons by onoroffs
for each manual division.

Tutti combons operated in dupli-
cate by toe-studs.

Cancels 5: One for each division,
and tutti.

Reversible: Full-Organ.

Combons are Kilgen's new patent-
ed electro-magnetic, ball-bearing.

No wind in the console.

Positive-position indicators for
crescendos.

Percussion: Deagan.

Blower: 10 h.p. Orgoblo.

Swell Organ left of chancel, Great
and Choir right; console in central
position. The new church, to be one
of the finest in St. Louis, replaces
the one lost by fire last year.

—TO ORGAN BUILDERS—

Do our readers generally realize
there is a stanza of a hymn that
sings the praises of organ builders?
It is part of "Angel voices ever sing-
ing" and it was used Oct. 7 in Phila-
delphia when Germantown Epiphany
rededicated its 35-year-old 2m Kim-
ball that had been reconditioned by
Fabry & Appleby. Albert H. Eayre
is organist of the church.

BRITISH ORGAN MATTERS

By JOHN COMPTON

I note that your magazine—which I read and circulate through my works—has no correspondence columns. None the less I hope you may be willing to print what I have to say, in the interests of truth and in justice to Mr. Henry Willis, who, I am sure, does not desire to be misrepresented. He is really a modest and truthful man, and I feel sure that he must resent one or two of Senator Richards' remarks in your September issue. There is also the point that Senator Richards' statements are likely to do injustice to other English craftsmen and inventors; and this, I am sure, would be repugnant to Mr. Willis who, above all things, is fair-minded and, as the Senator says, an English gentleman, and would disdain to claim or accept credit for an invention that was not his.

Senator Richards says: "The electric action, the pitman chest, and the capture system of adjustable combination action were all introduced into England by Willis. To them he has added numerous inventions of his own, of which the compensating amplifier is tonally one of the most important." That is doubtless the Senator's honest opinion of the matter, but it is not quite correct.

Regarding electric action, I may say that I have probably built ten times as many electric organs as Mr. Willis, and that I adopted electric action as a standard and invariable method fifteen years earlier than he did. I well remember that on the last occasion when I had a long conversation with him—when we visited his new tubular-pneumatic organ (as it then was) at Westminster Cathedral—he declared his detestation of electric action, and said that he would never employ it except where circumstances compelled him to do so.

I first used a universal chest with a pitman stop-action of my own invention in my new organ at Nottingham in 1902. This organ was examined and described in 1904 by Mr. R. P. Elliot, who was amazed by the extreme rapidity of the stop-action. This system has therefore been in continuous use in this country for at least thirty-two years.

The capture system of adjustable combinations, as applied to electric organs, was invented and patented in 1895 by Mr. James Jepson Binns, an Englishman. Various forms of this mechanism were used in his organs, and it was described in the organ handbooks of the period and in advertisement in the music journals.

The Rev. N. Bonavia Hunt, in his excellent book, *Modern Studies in Organ Tone*, says: "The compensator-amplifier as used by Henry Willis consists of cylindrical metal sleeve attached to the usual tin tuning-slide fitted to cylindrical flue pipes. The diameter of the sleeve is approximately a quarter more than that of the tuning slide. It may be fitted either outside or inside the circumference of the pipe; that is, either wider by a quarter of the diameter or narrower by a half." Mr. Hunt does not, of course, ascribe its invention to Mr. Willis, for it was invented by Mr. B. R. Grindrod of Rochdale, Lancashire, and patented by him on July 26th, 1898. His description of the device exactly tallies with Mr. Hunt's, even to the relative diameters of pipe and sleeve. This invention was widely advertised for a number of years, and has been used by many English organ builders. It is very strange that a device so old and well known should have been coupled with Mr. Willis' name.

—NOTE—

Mr. Compton's comments are most welcome, as in fact are the views of any organ builder, especially when the builder is as distinguished in his field as is Mr. Compton.

VIRGIL FOX

OUTSTANDING YOUNG AMERICAN ORGANIST

TOURING EAST, MIDDLE-WEST, SOUTH
IN JANUARY AND FEBRUARY, 1935

SOME EXCERPTS TAKEN AT RANDOM

NEW YORK—*The American Organist*: He plays with an artistic freedom that is as astonishing as it is delightful. His registration is remarkable. He feels the native richness of the modern organ and shows it to his audience. Mr. Fox is not a competitor in the recital field; he is creating his own sphere. CHICAGO, Ill.—*The Diapason*: Brahms' chorale prelude on "Es ist ein' Ros' entsprungen" was hauntingly beautiful as Mr. Fox played it. The Finale in B by Cesar Franck took the audience by storm and was a fine vehicle for the display of Mr. Fox's artistry.

CHICAGO, Ill.—*Music News*: The entire performance was full of esthetic enjoyment and intense interest.

BALTIMORE, Md.—*The Sun*: An extraordinary organ technique. It is not hard to realize, while listening enthralled to his work, why Mr. Fox is among the truly great organists of today.

WASHINGTON, D. C.—*Daily News*: He played Bach and Schumann admirably.

BATTLE CREEK, Mich.—*Evening News*: Breathless attention given by large audience to each number . . . A technique which seemed to make light of ordinary difficulties.

HANOVER, Pa.—*Hanover Daily*: His music excelled all expectations and the audience marveled at his playing.

WESTMINSTER, Md.—*The Times*: Never have we seen an audience so gripped by an artist, either young or old.

BLOOMINGTON, Ill.—*Illinois Wesleyan University*: One of the most sensational programs that has been given in Bloomington.

KEWANEE, Ill.—A house filled to overflowing. He played with the understanding and mastery of a mature artist.

MOLINE, Ill.—*Dispatch*: Those who listened spellbound to the splendid work of this organist can understand the splendid ovations he has received both at home and abroad. Genius touched the keys of the organ in the First Congregational Church last night . . .

PRINCETON, Ill.—Over 700 persons attended the concert, the church being packed until every available standing and sitting room was taken.

LONDON, England—*Evening Standard*: His mastery of the instrument is complete.

LONDON—*Sunday Times*: If there were more of his mind and talent the organ might be rescued from its dreadful degradation . . .

LONDON—*Morning Post*: A masterly display of technical command over the organ.

LONDON—*The Times*: Though young, he is an accomplished player with the technical neatness and facility that makes for clean phrasing, uninterrupted rhythm and strong playing.

LONDON—*Sunday Referee*: His playing, technically and artistically, was of a very high order.

LONDON—*The Daily Telegraph*: Their pieces (French composers) gave him ample opportunity to demonstrate his really prodigious resource and dexterity . . .

MANAGEMENT: BERNARD R. LABERGE
2 WEST 46TH STREET, NEW YORK CITY



Service Selections

NOTE

For conditions under which programs are accepted for this column address the Editorial Office.

...Seth BINGHAM
 ...Madison Ave. Presb., New York
 ...Choir Repertoire
 Arcadelt, Ave Maria
 Bach, All breathing life
 Et Incarnatus (Bm Mass)
 Jesu priceless Treasure
 Lauda Zion
 O Ewigkeit
 Brahms, Requiem excerpts
 Burleigh, Every time I feel
 Byrd, Ave Verum
 Make ye joy to God
 Candlyn, Agnus Dei
 Masters in this hall
 Coke-Jephcott, When wilt Thou
 Faure, Requiem excerpts
 Franck, Beatitudes excerpts
 Psalm 150
 Gounod, Unfold ye portals
 Sanctus
 Gretchaninoff, Cherubic Hymn
 Handel, Messiah excerpts
 Haydn, Creation excerpts
 Kennedy, We saw Him sleeping
 Liszt, Benedictus
 Lotti, Crucifixus (8-part)
 Margetson, He will not alway
 Mendelssohn, Elijah excerpts
 Montillet, Messe St. Cecile exc.
 Mozart, Ave Verum
 Gloria 12th Mass
 Mueller, God is in His holy
 Nikolsky, Praise ye the Name
 Palestrina, Adoramus Te
 Parker, In heavenly love
 Purcell, Remember not Lord
 Rachmaninoff, Glorious forever
 Saint-Saens, Angel Bands
 Schubert, Great is Jehovah
 Psalm 23
 Sowerby, Benedictus Es
 Stainer, Crucifixion
 Thompson, Dear Lord Who once
 Tchesnokoff, Salvation is
 Vittoria, Ave Maria
 Jesu Dulcis
 O Vox Omnes
 Whitehead, Now Christmas Day
 D. McK. Williams, Cantate
 Deus
 Mr. Bingham gives the following analysis:
 48 Numbers
 18 First time last year
 20 Unaccompanied
 10 Latin text used
 Nationalities: 10 American, 8 Ger-

man, 5 French, 4 Russian, 3 English, 2 Italian, 1 Spanish, 1 Swiss. The adult chorus of Madison Avenue Presbyterian includes 60 volunteers and 8 paid voices.

...C. Harold EINECKE
 ...*Park Cong., Grand Rapids
 ...Complete Morning Service
 Bach, Salvation now is come
 All Praise to Jesus
 Processional
 Choral Call to Worship ("God is a Spirit," Bennett)
 Invocation, Lord's Prayer, Choral Amen
 Responsive Service (from the Church Worship Book)
 Sermon for children
 Scripture (Barnby's "Gloria Tibi" before and after Scripture)
 "Lord is Exalted," West (juniors)
 Prayer, Choral Response ("Our Prayer," Drozdorf)
 Hymn, offering, prayer
 "He who would valiant be," Broughton
 Doxology, Presenting the Offering

"Gloria Patri," Greatorex
 Sermon, prayer
 "The Lord bless you," Lutkin
 Recessional, benediction, silent prayer, Chimes
 Brahms, O world I now
 ...Dr. Ray HASTINGS
 ...*Temple Baptist, Los Angeles
 ...Complete Morning Service
 Bach, A choralprelude
 Wagner, Album Leaf
 Hymn, Invocation, Prayer repeated by congregation
 Hymn, Responsive Reading
 "Listening angels," Stainer
 Prayer, choral response ("Incline thine ear," Hastings)
 Offering
 "O praise the Lord," Stults
 Sermon
 Batiste, Pastorale
 ...Complete Evening Service
 Wyckoff, March
 Dvorak, Humoresque
 Brisbin, Starlight
 "Whoever makes a garden," Hastings
 Verdi, Consecration Scene

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.

—t.a.o.—

Subscription Credits

are allowed to all subscribers who add a new name to our subscription lists. Our profession is no better in the broad public eye than its weakest links. The more influence we can bring to bear upon every organist in America, the better will conditions be for each one of us individually.

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ing with his remittance the name and address of his teacher.

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If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.

—t.a.o.—

All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 Richmond Station, N. Y.

Call to worship ("Day is dying in the west," Sherwin)
 Three Congregational Hymns
 t. "Thine the glory," Bizet
 Prayer, choral response ("O Lord accept," Hastings)
 "Saviour source of every," Geibel
 Offering
 "Angel's Serenade," Braga
 "He went forth," Sovereign
 Sermon

...Dr. Leo SOWERBY
 ...St. James, Chicago, Ill.
 ...*Festival Repertoire*
 Arcadelt, Ave Verum
 Bairstow, Blessed city
 Brahms, How lovely
 Buck, Lead Kindly Light
 Byrd, Souls of the righteous
 Psalm 114
 DeLamarter, O Thou Eternal
 Handel, Hallelujah (Judas)
 Illfe, Mag.-Nunc Dimittis D
 Ireland, Te Deum-Jubilate F
 Lutkin, Lord bless you and keep
 Noble, Te Deum-Jubilate Bm
 *Mag.-Nunc Dimittis
 Mag.-Nunc Dimittis A
 Sowerby, †Great is the Lord
 Stanford, Mag.-Nunc Dimittis Bf
 Strickland, *Benedictus es
 Webbe, O Lord support us
 Willan, *Behold the tabernacle
 Williams, *Jubilate Em
 Venite Fm
 Benedictus es Em
 Mag.-Nunc Dimittis E
 Mag.-Nunc Dimittis Af
 Wood, Glory and Honour
 This sanctuary of my soul
 *Written for this festival.

†Written for this festival and first performed then.

St. James' Church thus celebrated its 100th anniversary on the four Sundays from Oct. 14 to Nov. 4. Some of the famous organists of St. James' were: Dudley Buck, 1869-71, who lived across the street from the church, had an organ in his home, and left for New York when the Chicago fire destroyed his home and organ; Peter C. Lutkin, 1891-97; Dr. Clarence Dickinson, 1903-9; and Dr. Sowerby since May, 1927.

Several famous organists were honored guests at various services and delivered addresses. The choirs and organists of eight other churches assisted as guests during the festival. One service was devoted largely to music of the period when Dudley Buck was organist. Drs. Dickinson, Noble, and Williams, all of New York, attended and delivered addresses. The vested choir of men and boys was organized in 1884, and last Easter George Berg, a vestryman, celebrated his 50th anniversary

Abbreviations

If a key-letter is hyphenated next after a composer's name in any program, it indicates the publisher; the complete key to these abbreviations will be published frequently in these pages.

The Editors assume no responsibility for the spelling of unusual names. Instrumental music is listed with the composer's name first, vocal with the title first.

Recital Programs:

*Indicates recitalists who have given the organ builder the credit he deserves on the printed program. If used after the title of a composition it indicates that a "soloist" preceded that work. If used at the beginning of any line it indicates the beginning of another program.

Services and Musicales:

*Indicates the beginning of any morning service given herewith complete; it is also used to indicate churches whose minister prints the the organist's name along with his own on the calendar. **Indicates the beginning of an evening service or special musicale.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertoire (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices, hyphenating denotes duets etc.; 3p., 3 pages; 3-p, 3-part, etc.

as a chorister. In 1926 the mixed choir was installed.

—KILGEN NOTES—

Since last reporting, the following new organs are to be noted:

Fort Meade, Md.: Army Chapel has contracted for a Kilgen, to the specifications of R. P. Elliot; the entire organ will be expressive, in two chambers.

Fort Wayne, Ind.: Crescent Avenue Presbyterian has contracted for a 2m for installation before Christmas.

Fort Wayne, Ind.: Dr. C. M. Courboin dedicated the 3m Kilgen in St. Mary's Church Oct. 14.

Los Angeles, Calif.: Convent of the Good Shepherd has contracted for a 2m with two consoles; some of the old pipework will be used in the new organ.

Pittsburgh, Pa.: Trinity Methodist dedicated its 2m Kilgen in recital Sept. 14 by Dr. Caspar Koch.

Portsmouth, O.: Second Presbyterian has ordered a 3-48 for the new building, to be divided, on each side of the chancel, with the console in central position.

St. Louis, Mo.: Our Lady* of Good Council Convent has ordered a 2m for dedication by Christmas; the instrument replaces a Kilgen that has been in use for fifty years, one of the first Kilgens built in the St. Louis factory.

Advance Programs

...*Winslow CHENEY
 ...St. Mary the Virgin, New York
 ...Nov. 21, 8:30, *Bach Program*
 Prelude and Fugue G
 Come Saviour (3 versions)
 Sonata 3
 Concerto 1
 In Thee is Gladness
 O Lord the Father
 Toccata-Adagio-Fugue C
 ...Palmer CHRISTIAN
 ...First Baptist, Atlanta, Ga.
 ...Nov. 1, 8:15
 Marcello, Psalm 19
 Rameau, Minuet and Gigue Ron-deau
 Handel, Con. 12: Largo E
 Bach, Fantasia and Fugue Cm
 Franck, Fantasia
 Saint-Saens, Prelude E
 Mulet, Carillon Sortie
 Gilson, Ancient Flemish Prelude
 Gigout, Scherzo
 Miller, O Zion
 Sinding, Rhapsody
 ...Davidson, N. C.
 ...Davidson Col., Nov. 6, 8:15
 Marcello, Psalm 19
 Rameau, Minuet and Gigue Ron-deau
 Handel, Con. 12: Largo E
 Bach, Fantasia and Fugue Cm
 Hagg, Aftonfrid
 DeLamarter, Fountain
 Franck, Chorale Am
 Saint-Saens, Prelude E
 Jongen, Minuet-Scherzo
 Miller, O Zion
 Sinding, Rhapsody
 ...St. Mary the Virgin, New York
 ...Nov. 14, 8:30
 Bach, Prelude Bm
 Bach-Vivaldi, Concerto D
 Schumann, Passacaglia on Bach
 Vierne, Clair de Lune
 Franck, Fantasia A
 Karg-Elert, O Gott du frommer
 Gelobet seist du Jesu
 Ibbotson, Through the Mist (ms.)
 Sinding, Rhapsody
 ...Dr. Charles M. COURBOIN
 ...St. Mary the Virgin, New York
 ...Nov. 7, 8:30
 Handel, Occasional Overture
 Franck, Cantabile
 De Boeck, Allegretto
 Bach, Prelude and Fugue D
 Christ lay in death's
 When Adam fell
 Franck, Chorale 3
 Saint-Saens, Sym. 3: Largo
 Bach, Passacaglia
 ...Claude L. MURPHREE
 ...Jacksonville, Fla.
 ...Riverside Presb., Nov. 27, 8:00
 Diggle, Festival Toccata
 Edmundson-j, Bells Through Trees
 Vierne, 2: Scherzo; Finale.

Lemare, Two Familiar Melodies
 Handel, Con. F: Mvt. 1
 Dupre, Souvenir
 Dethier-j, The Brook
 Jongen's Sonata Eroica
 Snow, Distant Chimes
 Bonnet, Concert Variations
 ...*Herbert Ralph WARD
 ...St. Paul's Chapel, New York
 ...Nov. 13, 1:00
 Mulet, The Nave
 Schumann, Sym. Dm: Romance
 Boellmann, Chorale and Priere
 Moussorgsky, Intermezzo
 Rousseau, Double Theme Varie
 ...Nov. 20, 1:00
 Bach, Prelude and Fugue Cm
 Ward, To a Pond-Lily
 Franck, Piece Heroique
 Rouher, Toccata D
 ...Nov. 27, 1:00
 MacMaster, Cantilene Pastorale
 Boslet, Arioso and Fugato
 Spencer, Canzonette Ef
 Bach, Fantasia and Fugue Gm
 ...Edwin Arthur KRAFT
 ...Trinity Cathedral, Cleveland
 ...Nov. 5, 8:15
 Massenet, Phedre Overture
 Dunn, Chanson Passionee
 Vierne, Westminster Carillon
 Hagg, Calme du Soir
 Guilmant's Sonata 1*
 Hadley, Atonement Entr'Acte
 Shelley, Fanfare d'Orgue
 ...Virgil FOX
 ...St. Mark's, Hanover, Pa.
 ...Nov. 11, 4:00
 Karg-Elert, Toccata
 Bach, Sleepers Wake
 Wagner, Dreams
 Liszt, Fantasy and Fugue on Bach
 Widor, 4: Scherzo*
 Meditation, Sturges
 Sowerby, Pageant
 ...Arthur W. QUIMBY
 ...Cleveland, Museum of Art
 ...Nov. 7, 8:15
 Scheidt, Cantilena Angelicae
 Schlick, Gentle Mary
 Bach, Help me God's gifts
 We thank Thee O Lord
 Prelude and Fugue Bm
 Schumann, Canon Bm
 Franck, Piece Heroique
 Boellmann's Suite Gothique
 ...Nov. 4, 11, 18, 25, 5:15
 Bach, Prelude and Fugue Bm
 Help me God's gifts to praise
 We thank Thee O Lord
 Boellmann's Suite Gothique

—J. V. SICKLEN—
 Utrecht Reformed, Brooklyn, N. Y.,
 on Oct. 7 placed a plaque on its organ
 to honor James Van Sicklen
 who for 43 years was organist of the
 church. Miss Hazel Fryer Allen is
 the present organist.

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 DULCIANA 58 73
 MELODIA 85wm
 4 Melodia
 GEMSHORN 57 73m
 Tremulant
 SWELL 5": V-6. R-6. S-7.
 8 GEIGEN DIAP. 47 73m
 ROHRFLOETE 58 85wm
 16'
 SALICIONAL 60 85m
 VOIX CELESTE 59 64m
 4 HARM. FLUTE 58 73t
 Salicional
 8 CORNOPEAN 4" 73r
 Tremulant
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 Gt.: G-16-8-4. S-16-8-4.
 Sw.: S-16-8-4.
 Combons 15.
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DETAILS
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 octave of stopped wood, 5x5 7/8.
 The Swell Rohrfloete will be of
 "spotted metal, low arched mouth,
 inverted chimneys," though builders
 "unfamiliar with this stop in all-
 metal" may build the bottom 12
 pipes of wood.

Great Melodia will be of "12
 stopped-wood, 61 open-wood, inverted
 mouths, spotted-metal trebles."
 Gemshorn to be tapered to 1/2.

Details are taken from the speci-
 fications upon which the government
 asked bids. Mr. Elliot, as told in
 these columns, has been employed by
 the government to write specifica-
 tions for and supervise the installa-
 tion of organs in various army
 chapels throughout the country.

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Dedicated Sept. 25, 1934
 Recitalist, Arthur R. Croley
 V-8. R-8. S-17. B-9. P-555.
 PEDAL: V-1 R-1. S-4.
 16 BOURDON 44
 Bourdon (S)
 8 Bourdon
 Bourdon (S)

GREAT: V-3. R-3. S-5.

EXPRESSIVE

8 DIAPASON 61
 DULCIANA 73
 MELODIA 73
 4 Dulciana
 Melodia
 Tremulant
 (1 provided for)
 SWELL: V-4. R-4. S-8.
 16 BOURDON 97
 8 Bourdon
 SALICIONAL 73
 VOIX CELESTE tc 61
 4 Bourdon
 2 2/3 Bourdon
 2 Bourdon
 8 OBOE 73
 Tremulant
 (1 provided for)
 10 Couplers.
 8 Combons.
 3 Crescendos.



—THAYER'S TOUR—

"The programs were played while I
 was upon my tour through Europe.
 It was not possible to wait for print-
 ed ones as I could not spare so much
 time; used to write a half-dozen or
 so for critics, etc. The number of
 persons generally present was from
 half a dozen to twenty or thirty and
 always included the regular organ-
 ist (who always played first) and as
 many musicians and critics as, in the
 short time I had, could be invited:
 also it will be noticed that there is
 much repetition; this was necessary
 as I had no opportunity to practise
 one instant, always playing the first
 time I saw the organ."

Jan. 8, 1866

Magdeburg Cathedral

Improvisation by A. G. Ritter
 Bach, Fugue Gm
 Thayer, Son. 3: Andante
 Bach, Fugue Gm (Great)
 Improvisation
 Thiele, Chromatic Fantasia

On the back of this program, but
 dated Jan. 14, was this:

"Life is a grand symphony; first
 composing, then spending the most
 of the time in altering and correct-
 ing, and, like Beethoven, he com-
 poses the best symphony who cor-
 rects most."

Jan. 12, *Merseburg Cathedral*

Improvisation by D. H. Engel
 Bach, Fugue Gm (Great)
 Bach, Liebster Jesu
 Improvisation
 Bach, Ich ruf' zu dir
 Thiele, Chromatic Fantasia
 Jan. 13, *Halle, Markt Kirche*
 Improvisation by L. Thieme
 Handel's Concerto 2
 Improvisation
 Bach, Fugue Gm

"Lacham was first organist here, and here was where Handel took his organ lessons, upon the identical organ."

Jan. 18

Leipzig, Thomas Kirche

Bach, Prelude Bm (Great)

Bach, Passacaglia

Bach's Sonata Ef

Bach, Ich ruf' zu dir

Harold Gleason

ORGANIST



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Bach, Pastorale
Bach, Toccata F

Jan. 20

Leipzig, Nicolai Kirche

Bach, Fugue Gm (Grosse)

Bach, Ich ruf' zu dir

Bach, Fugue Gm (No. 2)

Thayer, Son. 3: Andante

Thiele, Chromatic Fantasia

"There were present, Moscheles, Hauptmann, Richter, Prof. Lobe, David, Prof. Schleinitz and the pupils of the conservatorium, Jenny Hering (the pianiste) and many other musicians, critics, and strangers—from 200 to 300 persons in all."

Jan. 23

Frankfort, Paulus Kirche

Improvisation by Herr Friederick

Bach, Fugue Gm (No. 2)

Thayer, Son. 3: Andante

Improvisation

Bach, Ich ruf' zu dir

Jan. 25, Switzerland

Fribourg, St. Nicolas Kirche

Improvisation by Herr Vogt

Bach, Fugue Gm

W.A. Goldsworthy

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St. Marks in the Bouwerie

234 East 11th Street

New York City

Thayer, Grande Offertoire
Improvisation

Thayer, Offertoire for Vox Humana

Thiele, Chromatic Fantasia

"The most dreadful disease is popularity: it is certain death; I would rather die of anything else."

Jan. 28, Weingarten

Kloster Kirche

Improvisation by Herr Dressler

Thayer, Grande Offertoire

Thayer, Son. 3: Andante

Improvisation by Mr. Thayer

Improvisation by Herr Dressler

"Could not play Bach—only 1 1/2 octave pedals. All the congregation remained."

Jan. 29, Ulm Munster

Improvisation by Herr Dieffenbacher

Thayer, Grande Offertoire

Improvisation

Thayer, Son. 3: Andante

Improvisation

Jan. 30, Ludwigsburg

Walcker Organ Factory

Improvisation by Frederick Walcker

Bach, Fugue Gm

Improvisation

Thayer, Offertoire (La Meditation)

Thayer, Grande Offertoire

Improvisation, Walcker (brother of F.)

Thiele, Chromatic Fantasia

[These programs and notes have been copied from Mr. Thayer's manuscript as accurately as it could be deciphered. How many, if any, other American organists had made such a tour before Mr. Thayer's?]

Joseph W. Clokey

COMPOSER—ORGANIST



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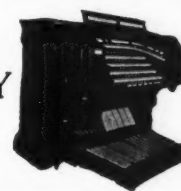
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—RAMIN TOUR—

Sept. 30. New York, Holy Trinity
Oct. 3. New York, St. Mary's

4. Schenectady, Union College
7. Reading, Pa., St. John's
9. Toledo, O., New Cathedral
10. Cleveland, Museum of Art
11. Detroit, Lutheran Church
14. Pittsburgh, Calvary Church
15. Cincinnati, Christ Church
19. Denver, University Chapel
20. Colorado Springs
21. Salida, Col.
24. Victoria, First United
25. Seattle, Plymouth Church
26. Portland, Auditorium
28. San Francisco, Auditorium
30. Oakland, St. Paul's
- Nov. 1. Redlands, University
2. San Diego, St. Joseph's
3. Los Angeles, Philharmonic
6. Fort Worth, Texas
9. St. Louis, Concordia Seminary
11. Plainfield, N. J., Cres. Ave.
12. Easton, Lafayette College
13. Hanover, St. Matthew's

—KILGEN NOTES—

Contracts in addition to those listed on page 523 are:

Wellington, N. Z.: St. Anne's, a 2m with all-straight manual work; Leonard McCarthy, organist of the church and a leading figure in Catholic music in New Zealand, will come to America to confer with the builders in the final voicing of the instrument. Kilgen's list of exported organs includes Argentina, Austria, and Cuba.

Chicago, Ill.: St. Thomas Aquinas' Church has contracted for a 3-28 entirely expressive, modern stop-tongue console, for December installation, in the rear gallery; Miss Josephine Rice, organist. Stoplist will be presented later.

Gastonia, N. C.: First Presbyterian has ordered a 2-19, for chancel installation behind a grille-and-

pipe case, with stop-tongue console. Mrs. H. A. Query is organist; for completion in December.

—BURREINGTON—

Ray C. Burreington of the Kilgen staff died at his home in Normandy, Mo., Sept. 21 after a year's illness. He was born 36 years ago in Warrensburg, Mo., and joined the Kilgen organization in 1921; he made rapid progress and in a few years was one of the Company's leading erectors and finishers, taking charge of the St. Louis territory a short time later, and in 1927 being made chief of the entire installation service. He became a member of the board of directors in 1931. With a staff of half a hundred men in his department he was instrumental in training many young men in various branches of the work. He is survived by his widow and two sons.

—PLAINFIELD, N. J.—

Crescent Avenue Presbyterian, one of the handsomest of churches, was dedicated Oct. 11. The organ is a 4-123 Moller and the organist is Mrs. Charlotte M. Lockwood. The organ will be presented in a later issue in connection with other materials of interest.

—TENNENT, N. J.—

Old Tennent Church dedicated its 2-20 Moller Oct. 14 in recital by Norman Landis; Mrs. Oliver K.

Stillwell is organist. The original organ, a Moller of one manual, eight stops, 442 pipes, was dedicated in 1890, when J. Chalmers Rue was organist; after 44 years with one Moller the church decided to buy another.

—GOING UP—

As an indication of trends for the better, T.A.O. reports that book sales during the past six months have shown a vigorous increase; the demands for the new Anthem Containers has made it necessary to re-order production for the third time.

—ROBERT G. WALKER—

of St. Andrew's Church, Richmond, S. I., New York, died Sept. 13 in his 69th year; he had been organist in various churches of the borough since 1906.

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—EIGENSCHENK—

Dr. Edward Eigenschenk's season of recitals began Oct. 24 at Milton College, Milton, Wis., his second recital for the College. Nov. 4 he plays in Grace Lutheran, Oak Park, Ill., and Nov. 5 in the First Congregational, Benton Harbor, Mich. Dr. Eigenschenk is on the faculty of the American Conservatory, Chicago, and organist of the Second Presbyterian, Chicago. Under Frank Van Dusen's management a November tour of southwestern states is being booked, with an excursion into Minnesota and the Dakotas for recitals there. As has already been recorded in these pages, he was highly successful in his recent recitals in England and Scotland.

—ANYTHING AILING?—

"Advertise it for what ails all organists," says Julian R. Williams about Bermuda after his recent trip there.

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—JORDAN CLASSES—

Frank B. Jordan of the organ department of Illinois Wesleyan University reports the School of Music again has a capacity enrollment, "in fact the largest we have ever had, larger than last year. This enrollment includes 150 full-time students working for degrees and 600 special students who take, say, one lesson a week in a chosen subject. We were not able to accommodate all the students who wished to study organ this year. The organs in our music building are used over 350 hours a week, and this does not include the practise done by fifteen of our students in the churches of the city. It has been necessary to open two of our organ practise-rooms for use in the evenings from six to nine; all six are going regularly from 7:00 a.m."

—Q. & A.—

"There are organ pipes showing in our church, which are, I think, attractively decorated; but the minister wishes them to be refinished. . . . Could you tell me what is the current way of decorating these pipes which show?"

Plain burnishing is the most satisfactory and artistic. The fancy painting of pipes indulged in years ago is distressing to modern eyes; even the gilding of pipes is no longer tolerated by critical tastes. Gilding attempts to make the pipes look like what they are not; burnishing merely preserves the beautiful natural finish of the pipe itself. Display pipes in the organ-case are burnished for appearance and then lacquered for preservation of the burnished finish.

In New York City there is an organ case built in 1802 which was recently restored and its pipes covered with 24-karat gold. Further details are being withheld for publication in an article early in 1935.

—A TEST—

For Virgil Fox's first recital of the season in St. Mark's Lutheran, Hanover, Pa., to which he was recently appointed, the auditorium was packed to capacity; and the sexton found only five programs left in the pews afterwards. It is a good sign when people are so enthusiastic about a recital that they all take their programs home with them.

—HUGH McAMIS—

has been appointed director of the Munsey Park Choral, Long Island, N. Y.

—DOTY-WORTLEY—

Wedding bells rang for two pupils of Palmer Christian when on Sept. 19 William Doty and Miss Elinor Wortley were married. Mr. Doty is Mr. Christian's assistant on the faculty of Michigan University's School of Music.

—MURPHREE—

"All enrollment records will be broken this year," writes Claude L. Murphree of the University of Florida. Mr. Murphree's recitals on the University's Skinner began Oct. 7 and will continue every second week during the season, at 4:00. Sept. 27 he gave a program celebrating his 10th anniversary with the First Baptist. Sept. 28 he gave a recital on the 2m Wurlitzer in St. Monica's Church, Palatka, where "the priest announced that, since the Blessed Sacrament had been removed, applause would be permitted," and Sept. 29 he dedicated the 2m Wurlitzer in the Florida A. & M. College, "the state college for Negroes; about 800 attended and I've never had a more attentive or appreciative audience. The organ was formerly in a Palm Beach theater—nine ranks, Flute, Vox, French Horn in the Echo; Tibia, Flute, Diapason, Trumpet, two strings, Harp, Xylophone, Glockenspiel, and other traps."

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One slightly-used set Deagan Tower Chimes, 10 bells with player roll device playing hymns automatically and electric clock ringing Westminster chime peal every fifteen minutes and striking Big Ben on the hour. Excellent condition, rare bargain. Terms to suit. P. R. E., c/o T.A.O.

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—KIMBALL—

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—Q. & A.—

"I am presenting our church with a new Wicks 'Miniature' organ as a memorial to my mother. Is it customary to put a plate of some kind on the organ saying that it is in memory of a departed one? If so, where can I get a plate?"

It is both customary and proper to have a bronze tablet prominently displayed on the wood-work of the organ case or on the side of the console, whichever is the better position. If on the case, then a small tablet, either metal or ivory-composition, should be placed on console also, in opposite position to the builder's own label. Ordinarily the builder could make a suitable ivory-composition label at little or no expense when the bronze tablet has been installed on the case. The addresses of several tablet manufacturers have been furnished by letter.

At present rates the cost can be roughly approximated by counting 12c a square inch and adding 85c for each line of text; there will be an additional charge for any special borders.

—Q. & A.—

"We have just bought one of the new small organs made by Wicks . . . As I have not had much experience with organs I wish you would send me a book that would give me some good information on what combinations to use."

The only books we know about on registration are those by Nevin and Truette as advertised on August page 381. Organs differ so violently in voicing of the individual registers that nothing can be said with finality on the subject of registration; everything depends upon the individual registers in the particular organ under discussion.

Any reader wanting registration suggestions should submit the full stoplist of his organ and mark the relative dynamic strength of each stop, from fff down to ppp. Suggestions can then be secured that will have at least experimental value—which can hardly be said of the registration suggested in most of the published pieces for organ. After all is said and done, the one and only thing that matters is the beauty of the tone that results, and of course a combination that may be beautiful in one

composition will not necessarily be beautiful in another.

—NEW YORK STUDIO—

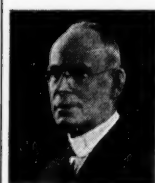
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—ARAM GRAYSON, JR.—
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—ROYALTIES—

The A.S.C.A.P. announces the new scale of charges on theaters for the privilege of using copyrighted music next year will be, as usual, so much per seat per year, on this new scale:

8c—800 seats or less
15c—801 to 1599 seats
20c—1600 seats or more

An 800-seat theater would pay \$64.00 a year; a theater seating 3000 would pay \$600.00 a year. In the meantime the government has a suit against the A.S.C.A.P. on this subject.

—Q. & A.—

"Can you send me a list of manufacturers of organ reeds and accessories?"

Our reader (from South America, incidentally) refers to harmonium reeds and parts, and the answer is that the Estey Organ Corporation, Brattleboro, Vt., can supply all such items.

The Estey factory can also supply two-manual-and-pedal harmoniums which many organists find an economical solution to their practice problems.

—LOS ANGELES A.G.O.—

The Southern California chapter for its first meeting of the season heard Richard Keys Biggs' new mass at Blessed Sacrament, and then visited the Electrical Research Laboratories to inspect the latest developments in sound-recording, among them recordings of Mr. Biggs' and his choir's music played and sung in the church but carried by wire to the studios for recording. The chapter honors Gunther Ramin on Nov. 3 when he gives a recital in Philharmonic Auditorium. A memorial program to E. H. Lemare was presented late in October.—E.B.K.B.

—WHITE PLAINS, N. Y.—

The 4m Aeolian organ in Westchester County Center was used Sept. 28 by Arthur Lloyd in six organ solos in a mixed concert for the benefit of Grasslands Hospital; Mr. Lloyd included a movement from his own ms. Sonata.

—ATLANTA, GA.—

To mark her 25th anniversary with St. Mark's M. E., Miss Eda E. Bartholomew has prepared a series of musicales, one each month, to be

climaxed by five Bach musicales during March; the organ is a 3-35 Austin. The first was a Franck program, Oct. 28, with quartet of vocalists; Nov. 25 the program will present four organ numbers and five tenor solos; Dec. 30 will be confined to Christmas carols; Jan. 27 will be the anniversary program opening with a ms. Allegro written for Miss Bartholomew by C. W. Dieckman, and including Franck's Variations for organ and piano; Feb. 24, a mixed program; and March 3, 10, 17, 24, and 31, five Bach programs recognizing the 250th Bach anniversary, with vocal and other assisting soloists. Miss Bartholomew, a native of Illinois, has been in Atlanta since 1907, and teaches in Agnes Scott College.

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